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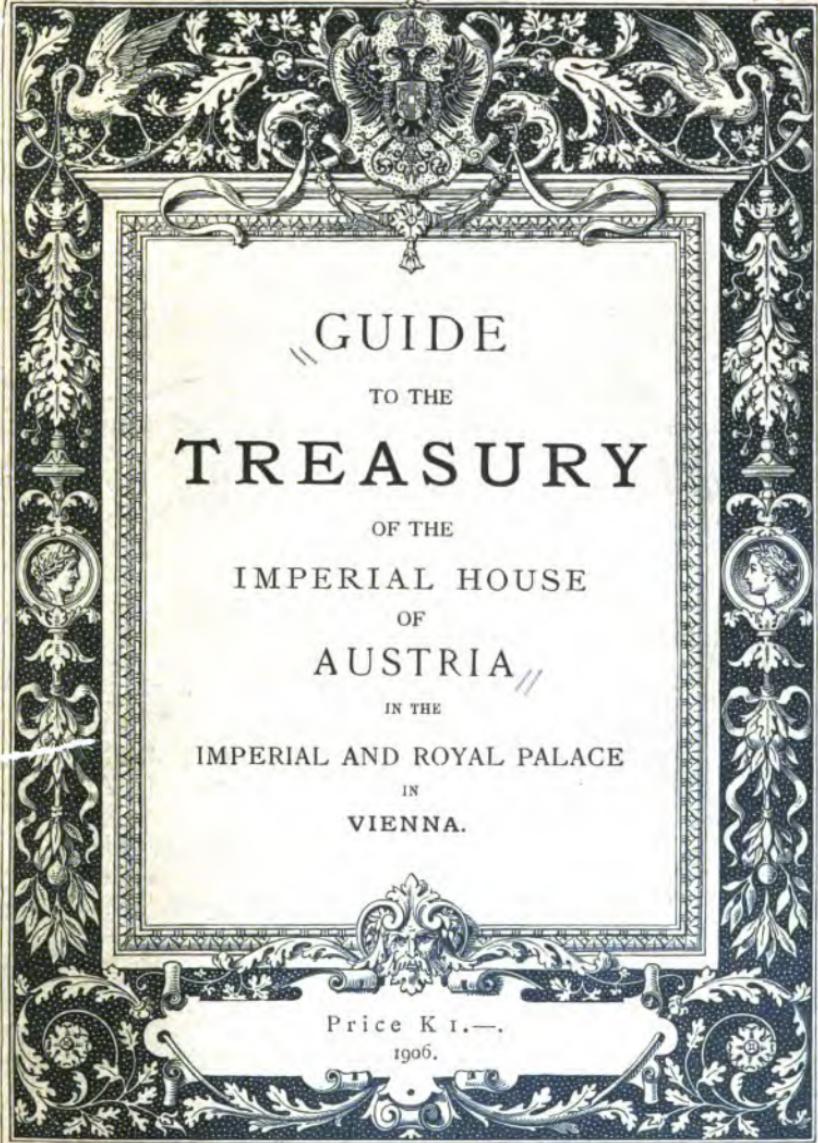
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GUIDE
TO THE
TREASURY
OF THE
IMPERIAL HOUSE
OF
AUSTRIA
IN THE
IMPERIAL AND ROYAL PALACE
IN
VIENNA.

Price K. 1.—.
1906.

REGULATIONS FOR ADMISSION TO THE TREASURY.

The Treasury is open **free** from 10 a. m. till 1 p. m. every **Tuesday** and **Saturday**, and at a charge of one **Krone** per head from 11 a. m. till 2 p. m. every **Thursday**.

Admission is only by ticket. In reply to a written request tickets for admission on **Tuesdays** and **Saturdays** are issued **the day before** from 10 till 12 o'clock at the Treasury office in the imp. & roy. Hofburg (the entrance is in the large rotunda on the Michaeler-Platz). The number is limited according to the exigencies of space **free of charge**. They are available only for the persons named in the application and at the hours named on them. **Bought tickets are invalid.**

Admission tickets for **Thursdays** are obtainable in the Treasury on the day of the visit, or **the day previous** in the above mentioned office.

The Treasury is closed on **holidays, Maundy-Thursday, the Saturday before Easter and All Souls' Day.**

On pain of dismissal the attendants are forbidden to ask or accept any gratuity.

Walking sticks, umbrellas etc. must be left in the cloak-room, for which a charge of **20 Hellers** per head will be made.

Children are admitted only when accompanied by adults.

No tickets are issued on Tuesdays and Saturdays.

GUIDE
TO THE
TREASURY
OF THE
IMPERIAL HOUSE OF AUSTRIA.

ISSUED
BY
THE OFFICE OF THE HIGH CHAMBERLAIN
OF
HIS IMPERIAL AND ROYAL APOSTOLIC MAJESTY.

VIENNA.

PRINTED BY ADOLF HOLZHAUSEN,
PRINTER TO THE I. AND R. COURT.

1906.

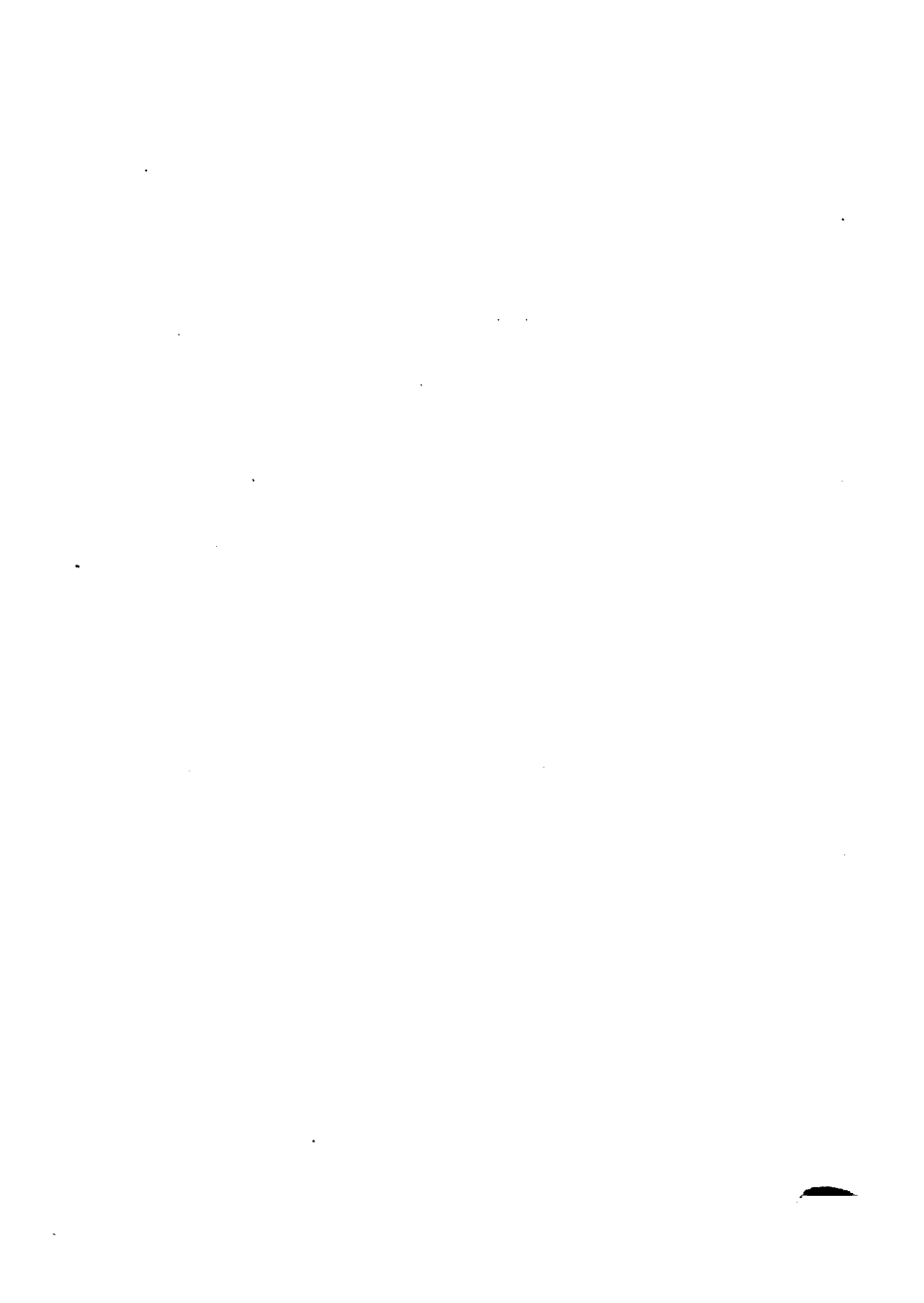
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Maria Theresia
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Introduction.

As far as its present location and internal fittings are concerned, it can be said that the »Treasury of the Imperial House« in the Imperial and Royal Burg or Palace in Vienna, containing the private Treasure of the Habsburg-Lorraines, was originally a creation of the celebrated Empress Maria Theresa, whose portrait, copied from a miniature*) in the possession of the Imperial House by the well-known artist Professor W. Unger, forms the frontispiece of this book. It is proved, however, that the space occupied by the Treasury to-day, which is situated in the oldest part of the Burg, has been used by the rulers of Austria as a depository for the safe-keeping of their private treasure during the past 300 years.

*) This miniature, which is the work of Antonio Pencini, the Court-painter at that time, serves to ornament a tobacco-box. It was formerly deposited in the Treasury, but is now in the Court Museum of Historical Art, and is included in the collection of objects of Industrial Art, Room XIX, Case III, N° 55.

The early history of the Vienna Treasury is so closely bound up with that of similar collections at Graz, Ambras, Brussels and elsewhere, which in like manner are intimately connected with the Imperial and Royal House, that a detailed account of one cannot be given without due consideration being bestowed on them all. As this would involve a history of all the collections owned by the various branches of the Imperial House; it is beyond the sphere of this guide.

It will therefore suffice to mention for purposes of general information, that there is evidence to show that the objects contained in the Vienna Treasury, although they have undergone many changes and alterations in course of time, were originally included in that portion of the inheritance left by the Emperor Maximilian I, the founder of the Austrian-Habsburg line, to Ferdinand I, Emperor of the Holy Roman Empire.

On the death of the Emperor Ferdinand I (1564), who was a liberal patron of the fine arts and a zealous collector; all his »jewels, pearls and precious stones« were equally divided between his two younger sons, the Archduke Charles (of Styria) and the Archduke Ferdinand (of Tyrol). His eldest son, King Maximilian, in addition to the Imperial Regalia, inherited the »Chests with all descriptions of old coins and antiquities«, and these form the nucleus of the present collection of antiques and old coins, owned

by the Imperial House. The extensive collection of the Archduke Charles of Styria, who died in 1590, was inherited by his wife, the Archduchess Maria, a daughter of Albert V, Duke of Bavaria; and on her decease in 1608, it passed to her eldest son the Archduke, who afterwards was crowned Roman Emperor Ferdinand II.

The extensive collection of the Archduke Ferdinand of Tyrol, was left by him on his death, in 1595, to Charles, Margrave of Burgau; but in 1606, it was purchased from the latter by the Emperor Rudolph II. It was not, however, until the year 1806, that the greater part of this collection was transferred from the Castle at Ambras to Vienna, where it was included in the Imperial Household collections.

A large portion of the treasure inherited by the Emperor Maximilian II, and which was deposited in a chamber of the Burg in Vienna, was removed to Prague by his successor, the Emperor Rudolph II. On ascending the throne, the Emperor Mathias again transferred the Regalia and other valuables to Vienna, and under his auspices the coronation-insignia which had been reset during the reign of his predecessor were completed (1612).

Although on different occasions various objects have been exchanged for those in other collections owned by the Imperial House, no legal measures have been brought to bear to effect a division of the objects gathered together in the Imperial Treasury

in Vienna, since the accession of the Emperor Ferdinand II. The collection has been steadily increased since that time, partly by valuable legacies from members of the Imperial family, and partly from the personal estates of descendants of the ruling line. The additions to the original collection mainly consist of marriage presents, and only a comparatively small number of other gifts.

Among the objects of special value, which have been inherited, and which are now to be seen in the Treasury, the priceless Lorraine-Tuscan private treasure of the Roman Emperor Francis I, who died in 1765, together with the valuable jewelry of the Empress Maria Theresa, are worthy of particular mention. The latter was deposited in the Treasury in 1765, at the command of the Empress, who on the death of her husband declared her intention of never wearing any jewelry in future.

A few ancient documents give a description of the manner in which the Treasury was arranged, prior to the innovations introduced by the Empress Maria Theresa. According to these, it was divided into two separate departments, one being styled the Ecclesiastical Treasury, and the other the Secular Treasury.

The Ecclesiastical Treasury contained numerous objects exclusively pertaining to religious worship, sculpture work in precious metals and stone, and finally costly religious relics.

The Secular Treasury was sub-divided into two different sections, one of which was termed the »large chamber«, and the other the »small private chamber«. In the former, all those objects were deposited upon the careful preservation of which special importance was placed. These included the Regalia, the private heirlooms, valuable vessels of precious metals and stone, important family documents, a numerous collection of paintings by eminent masters, cut gems, magnificent weapons, and curios and rarities of every conceivable description, which at that time were deemed of value.

The so-called small private treasure-chamber was done away with after the death of the Emperor Charles VI, in accordance with his testamentary instructions.

In the year 1747, M. Joseph Angelo de France was commanded by the Empress Maria Theresa, to entirely rearrange and classify the contents of the Treasury. At the end of three years de France had completed his task, and had laid before the Empress a detailed inventory. The principle, however, upon which the innovations and classification were based, cannot be ascertained either from the preliminary introduction which prefaces the inventory, or from that document itself. It would appear that with the exception of rearranging the various objects, with a view to produce a greater decorative effect, no practical results were achieved by the changes. Nevertheless, the Treasury remained what it always had been;

the repository of an incomparably rich and unique collection. According to the new arrangements, the Secular and Ecclesiastical Departments were retained.

Towards the middle of the 18th century, under the powerful incentive which originated in Italy, a new epoch commenced in Germany so far as archaeology was concerned. The purely historical purposes which a knowledge of antiquities had served hitherto, began to be supplemented by appreciation from an artistic point of view, and this did not fail to exercise a highly beneficial influence on culture and the public taste in general. The minor establishments, in which valuables and curios had formerly been stored, gradually became obsolete, and in course of time were replaced by Museums arranged in conformity with the requirements of the different branches of science and art.

During the reigns of the Emperors Joseph I and Charles VI, a movement in the direction mentioned above had already become perceptible in Vienna, and during the latter part of the 18th century it led to a revision of the existing collections, the arrangement into separate categories of all those objects connected with one another, for the purpose of founding independent Court collections, and finally to the establishment of the so-called Ecclesiastical Treasury. In 1782 at the command of the Emperor Joseph II, the latter was entirely separated from all the other collections, and was confided to the special

care of the clergy attached to the Imperial Chapel in the Burg.

The Secular Treasury, so far as regards its internal arrangements, remained in the same condition as it had been left by M. de France; but in consequence of the development of events and the gradual organization of separate collections, the greater part of the treasure was removed. Thus in course of time the State and family documents were transferred to the Household, Family and State Archives, — the books, drawings, and engravings to the Court Library, — the paintings to the Belvedere Picture-Gallery, — the collection of coins, numerous antiques, and the magnificent collection of cut-stones, to the Cabinet of Numismatics and Antiquities. Further, the priceless Chasubles of Burgundian origin, the sculpture work in gold, and valuable stone, a number of masterly examples of the wood-carvers art, a matchless assortment of ivories, innumerable articles of majolica, etc. were removed to the Ambras collection. A great many other objects of exceptional value and interest, were likewise deposited in the Cabinet of Minerals, the Astronomical Cabinet, the Court Armory, and in the Court Gun and Saddle-rooms.

It was not however, until the reign of the present Emperor Francis Joseph I, that the thorough reform of the Treasury was undertaken. The chief incentive to a radical change in the arrangements which then existed, can be ascribed to the erection

of extensive public Museums in close proximity to the outer entrance-portal of the Burg, where, in the building especially devoted to the Fine Arts, it was decided to collect and deposit all those valuable objects belonging to the Imperial House, which heretofore had been dispersed in various places.

With this ultimate end in view, it was primarily resolved to clearly define the purpose which the Treasury should serve as regarded the independent collections of objects of historical art; so as to prevent various objects which should be included in a single category from being scattered among two or more independent collections, and thus to avoid a separation which would be calculated to detrimentally affect their value from a scientific standpoint.

In 1871/72 on this principle, but merely as a preliminary measure to facilitate the systematic classification of the various collections of objects of historical art owned by the Imperial House, the Superintendent of the Treasury at that time, Chevalier Quirin de Leitner, was entrusted with the work of rearranging the entire contents of the Treasury. On the completion of this task, in addition to the objects to-day deposited in the Treasury, there remained a number of Clocks and Automata, the priceless collection of Crystals, and an assortment of ornamental Vases of precious metals and costly stones.

At the same time, by Imperial command, a volume was published by the Chevalier de Leitner en-

titled »The most important Works of Art contained in the Treasury of the Imperial House of Austria«, together with the first detailed catalogue ever issued for the use of visitors. The latter was from the pen of the same author, and its contents has been drawn upon in compiling this »Guide«.

In the year 1876, the Imperial sanction was granted for the organization of the various collections of historical *objets d'art* on principles considered generally expedient. It was decreed that in future the Habsburg-Lorraine private treasure should only include those objects which were held to be essential as demonstrating the power and wealth of the reigning family, either in consideration of the former uses to which such objects had been put, or of their present employment. Furthermore, in conformity with this Decree, the intrinsic value of any such object as a work of art was to be considered of secondary importance, as compared to the historical associations connected with it.

Pursuant to the prescriptions of the Decree, there were retained in the Treasury: the Regalia, the Imperial baptismal fonts and christening robes, the private heirlooms, jewelry the private property of the Imperial House, and in accordance with an ancient custom, the keys of the coffins containing the remains of the deceased members of the Imperial family. Furthermore, the coronation-insignia and relics of the Holy Roman Empire were placed in the Treasury, together

with numerous other objects and mementos of exceptional historical interest, which either in conformity with tradition or for other special reasons had been confided to the Treasury at an earlier date.

The stipulations set forth in the Decree resulted in the transfer of all those objects excluded from the Imperial Treasury, to the Museum of Historical Art, which was completed in 1890/91, where together with the various other objects formerly removed from the Treasury, they now constitute the most important and interesting additions to the different special collections distributed throughout that institution.

Immediately after the removal of the aforesaid objects, and chiefly in order to prevent the exclusion of the public for too long a period, a provisional arrangement of the Imperial Treasury was undertaken. It was, however, to be foreseen that in the following year the building operations in connexion with the extension of the area of the Palace towards the Michaeler-Platz, which had meanwhile been commenced, would necessitate the temporary closing of that wing in which the Treasury was situated, and subsequently the entire clearance of the premises.

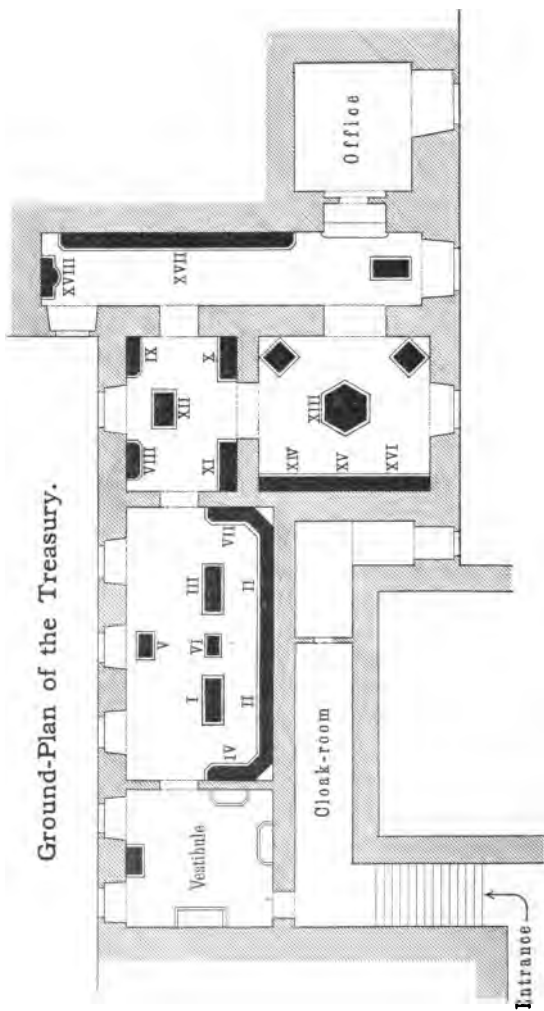
On the conclusion of the building operations the work of definitely installing and rearranging the Treasury was carried out by Court Councillor Chevalier de Thill, the Superintendent of the Treasury at that time. Every endeavour was made, to arrange the rooms which had become slightly altered in shape,

so as to retain their former characteristics, and more especially to preserve their internal fittings (i. e. the costly cases of walnut-wood, and the handsome wainscoting of the same material) which principally date from the time of the Empress Maria Theresa.

Through the intervention of the Lord-High-Chamberlain, His Excellency Count Hugo of Abensperg and Traun (who died on the 3 of Aug. 1904), together with the gratifying action of the »Chancellerie of the Order of the Golden Fleece«, Court Councillor Karl Parsch the present treasurer was enabled to exhibit as a loan a part of the treasure belonging to the Toison-Order. This Toison treasury has never before been publicly exhibited. Owing to their antiquity and the veneration in which they are held as well as for their artistic and heraldic value they are fully worthy of their present surroundings.

Even although the Treasury has lost much of its pristine splendour, in consequence of the innovations, and the measures which have been taken to augment the purely scientific interest of the other collections owned by the Imperial House; its former importance, has however, in no way been detracted from. It contains to-day objects of artistic and historical interest, the value of which it is impossible to estimate, and, moreover, only such objects as are intimately associated with the glorious history of our illustrious reigning house.

Ground-Plan of the Treasury.



Explanation.

Vestibule, Containing a Case in proximity to the window-piers, in which are exposed various receptacles in antique leather-work.

Show-Rooms:

Case I, II and III Heirlooms, jewels and relics of the former Holy Roman Empire;

- » IV Heralds-costumes;
 - » V the large agate Cup;
 - » VI Jewels from the treasure belonging to the » Order of the Golden Fleece «.
 - » VII Mantle worn by a knight of the » Order of the Golden Fleece «.
 - » VIII and IX the Insignia and Emblems of the hereditary offices of the Crown-lands;
 - » X Swords worn by the Sovereigns at their Coronation, and the Investiture of their Vassals;
 - » XI the Coronation Robes,
 - » XII » Austrian Coronation Insignia and Orders;
 - » XIII Jewels, the private property of the Imperial House;
 - » XIV Imperial Baptismal utensils;
 - » XV Objects of historical value;
 - » XVI Insignia of the Coronation of Napoleon I as King of Italy;
 - » XVII Heralds-costumes;
 - » XVIII Keys of the coffins of the deceased members of the Imperial family.
-

Vestibule.

The case at the window-piers contains receptacles for preserving the jewels and relics of the Holy Roman Empire. They are of leather, and date from the 15th and 16th centuries.

The oil-paintings on the wall are pictures of the Hungarian Coronation-Insignia, and an Austrian Arch-Ducal Mitre.

Show-Rooms.

The Regalia and sacred Relics of the Holy Roman Empire (German Nation).

General Historical Remarks.

With the exception of the copy of the Gospels, or as it is styled in Latin, the Evangelistarium (Case I, N° 8), and the Lance of St Maurice (Case III, N° 19), the origin of no object at present included among the Regalia of the Holy Roman Empire can be traced further back than to the 11th century. There is, however, reliable evidence to prove that the Lance of St Maurice formed part of the Imperial Insignia during the reigns of the Othos, and there is every reason to believe that it existed at the time of the Carolingas, and even during the legendary past of the Merovingian kings. The emblems of Royalty of earlier origin, which, according to writers of the period had been preserved ever since the glorious eras of the Othos, and the Frankish Emperors, at Merla, Tilleda, Kyfhausen, Nuremberg, Hagenau in Alsace, and in the

Castle of Hammerstein near Andernach; were dispersed in the course of the stormy centuries which followed, and can now no longer be traced.

The majority of the Coronation-Robes at present in possession of the Imperial House of Austria, are of Saracen origin. The Kufic (ancient arabic) inscriptions interwoven in the material of which the Coronation-Mantle (Case II. N° 9), and the Alba (Case II, N° 10), are composed, go to show that they are the work of the Saracen artists residing at Palermo during the reigns of the Norman kings, Roger II (1133), and William II (1181). Through Constantia, his consort, and heiress to the Norman possessions in Italy, the Emperor Henry VI, acquired the island of Sicily, and in 1195 he was crowned at Palermo, the capital. A contemporary writer of this ruler, Arnold von Lubeck, relates in a chronicle that the Emperor Henry VI found in the palaces of the Norman kings, an enormous quantity of treasure, comprising plate, gold, and precious stones, together with a large number of Royal garments, richly ornamented with pearls and gold-embroidery. The writer goes on to say that the Emperor loaded the treasure on the backs of 150 mules, and thus conveyed it to his native country. A monk named Otho of St Blasius, supplements this record by stating that the Emperor transferred the Sicilian treasure, so unexpectedly obtained, to the stronghold of Trifels, in the Palatinate, where the remainder of the Coronation-Regalia was also deposited.

By the election of Rudolph of Habsburg as King of the Holy Roman Empire in 1273, the country acquired a stable government, after a period of confusion and dissension, which had lasted for more than 70 years. Rudolph of Habsburg had the treasure and relics removed to his family stronghold of Kyburg, where Agnes, Queen of Hungary and daughter of the Emperor Albrecht I, built a chapel in which the priceless objects were stored. Nevertheless, it would appear that the Coronation Insignia did not long remain in their resting-place at Kyburg; for in conformity with trustworthy accounts they were conveyed from Vienna to Aix-la-Chapelle in 1308, for the coronation ceremony of Henry VII, which took place in that year.

On the death of Henry VII in 1313, the treasure came into possession of Duke Rudolph of Austria, who attempted to retain them for his brother Frederick who had been chosen King of Germany by a number of the Electors. He was, however, unsuccessful, for shortly afterwards Frederick fell into the hands of Louis the Bavarian, a rival aspirant to the Crown who had been chosen by another section of the Electors, and by whom he was cast into prison. In order to obtain his brother's release Duke Rudolph surrendered the Regalia and Relics to Louis the Bavarian, and they accompanied him on all his future expeditions, in accordance with the custom almost invariably observed by sovereigns prior to the 15th century. On the death of Louis they remained in the custody of his son the Margrave of Brandenburg, who, in 1350, concluded a treaty with Charles IV the crowned king of the Germans, pursuant to which he delivered up the Regalia to the latter. Charles IV caused their immediate removal to Wissehrad in Prague, and later on to the cathedral of St Veit on the Hradschin Hill in the Bohemian capital, where they were deposited with much ceremony. During the reign of Charles' son, King Wenceslaus, they were again removed for greater security to the castle of Carlstein in Bohemia.

The Hussite insurrection determined King Sigismund, who feared that the valuable treasure might provoke an attack, to remove the Regalia and Relics from the Castle of Carlstein, to Hungary. There they were deposited first in the Royal Castle at Ofen, and later in the Crown stronghold of Visegrad. In the year 1424 they were conveyed to the free-town of Nuremberg in Germany, where they remained for a considerable period.

The French Revolution, which led to the downfall of the Holy Roman Empire, that had existed for one thousand years, likewise influenced the eventful career of the Regalia. After the taking of Nuremberg by the French in 1796, under General Jourdan, the first endeavour of the conqueror was to obtain possession of the treasure. Prior to the capture of the town, however, the Nuremberg authorities had made over the Regalia etc. to the custody

of Baron von Hügel, Chief Commissary of the Imperial and Royal Diet at Ratisbon. He deposited the priceless objects in the Archives of the Diet; but in 1800, as Ratisbon was likewise threatened with invasion, Baron von Hügel conveyed them to Passau, from thence to Linz, and ultimately to Vienna, where in the Burg or palace of Francis II, the last of the elected Holy Roman Emperors, they found a final resting-place.

Those objects viz: the Sword of Charlemagne (Case I, N° 5), the so-called »Noli me tangere« (Case III, N° 29), and the Evangelistarium, which at one time were deposited in a religious institution at Aix-la-Chapelle, had been removed to Paderborn in 1794. Four years later they were taken charge of by the Imperial Envoy Count Westphalen zu Fürstenberg, and remained in his custody until, at the command of the Emperor Francis II, they were brought to Vienna, and on July 14, 1801, were deposited in the Imperial Treasury.

The illustration on page 21, which is copied from an old picture representing the Emperor Maximilian I in his coronation-robcs, will serve to show the manner in which the former Roman Emperors of Germany were attired for that ceremony.

Case I.

I. The Imperial Crown; is of pure gold adorned with polished uncut precious-stones in an elaborate filigree setting, and ornamented with quaint enamel designs. Holes were bored in the majority of the stones before they were put to their present use.

The largest, and at the same time, the oldest part of the Crown, is the Cirlet, which is octagonal in shape, divided into eight fields of semicircular

form, secured to one another by means of two thin iron rings which are riveted together, and encircle the interior of the Crown itself. The enamel designs ornamenting the four fields, represent the following symbolical and allegorical subjects: viz: 1. the Almighty in His glory, as He will appear on the Day of Judgment, surrounded by His angels. Above the head this sentence in Roman capitals, is inscribed »PER ME REGES REGNANT«. The second and smaller field, represents the Prophet Isiah in the act of telling the sick King Hezekiah that he will recover and that his life will be prolonged for fifteen years, in the following words; »ECCE ADJICIAM SUPER DIES TUOS 15 ANNOS«. Above the head of the sick King are the words; »EZECHIAS REX«, and above the head of the prophet the words; »ISAIAS PROPHETA«. Field 3 represents King David the Psalmist (»REX DAVID«) with a scroll in his hand on which is inscribed; »HONOR REGIS JUDICIUM DELIGIT«. The design on the fourth and last enamelled semicircular field, represents King Solomon likewise holding a scroll in his hands bearing the following inscription; »TIME DOMINUM ET RECEDE A MALO«. Surmounting the front field of the Crown is a cross ornamented in a similar style to the Crown itself. On the reverse is an engraved design wrought in Niello, representing the crucified Saviour. Under the head of the figure is the following inscription in Roman capitals; »I H C NAZARENUS REX JUDEORUM«.

The curved Hoop of the Crown, which is of later date than the octagonal Circlet, and which was probably added during the reign of Conrad III, bears on



both sides the following inscription in Latin capitals, the letters being formed of pearls: »CHUONRADUS DEI GRATIA ROMANORUM IMPERATOR AUGUSTUS.«

2. The Imperial Orb; is of fine gold, without ornament. Its interior is filled with some foreign substance. The upper half of the Orb is divided into quarters by two richly ornamented projecting bands. Similar bands are secured to the lower half; but in order to admit of its being held without inconvenience, these latter are not ornamented with precious stones.

The Latin Cross surmounting the Orb, the four extremities of which terminate in the form of lilies, is ornamented with designs of foliage wrought in delicate filigree work. Small rings are attached to the narrow edges of the Cross similar to those on the Orb itself. The precious stones and gems ornamenting the Cross consist of polished rubies, sapphires, Plasma di Smeraldo and pearls. The majority of the stones are pierced with holes showing that they have been used before for other purposes. In the centre of the front of the Cross is a sapphire bearing a monogram, which in view of the date and the position in which the stone is set, is supposed to represent the words »Κυριου Χριστου«, that is to say, »(Cross) of our Lord Christ«. Judging from the style of ornamentation and the workmanship in general, the Imperial Orb, together with Cross and the Sword of St Maurice, belong to the 12th century.

3. 4. The two Sceptres; the first Sceptre (N^o 3), is of gilt silver. It was used at the corona-

tion ceremony and superseded the sacred Lance which was employed at an earlier date. It belongs to the latter half of the 14th century.

The second Sceptre (N^o 4), was in reality used for the purpose of sprinkling holy water. The handle consists of plates of silver riveted on a thin stick, and is ornamented with a gilt ring. The top is formed by a hollow knob in the shape of a pine-cone, which is pierced with holes like a sieve, and was probably intended to enclose a sponge saturated with holy water. In view of the shape of the Sceptre it is believed to belong to the 13th century; but as far as can be gathered from documents relating to early coronations, it was not used at that ceremony.

5. The Sword of Charlemagne. The accuracy of the supposition that this Sword really belonged to Charlemagne has never been proved, and the assertion that it was included in the gifts sent by the Caliph Haroun-al-Raschid to that monarch, is likewise more than doubtful. In all probability the origin of this remarkable Sword was synchronous with that of most of the other objects connected with the coronation Regalia of the Holy Roman Empire, and that it was made during the period of the Norman domination in Sicily.

6. The Sword of S^t Maurice; was carried before the Emperor on his coronation day as »*signum potentiae et majestatis*«, and is now borne in front of his Majesty the reigning Emperor and King, by the Grand Court-Marshal, at the opening of the Austrian Reichsrath, the Hungarian Parliament, and other similar solemnities. The hilt, with mushroom-shaped

pommel and straight quadrangular cross-bar, is of silver gilt and belongs to the 13th century. Silver wire is wound round the handle. The pommel bears the Romano-Germanic eagle on one side, and on the other an escutcheon with half an eagle and three leopards placed one above the other. The latter device is of English origin, and is attributed to Emperor Otto IV. The words: »BENEDICTUS · DŌS · (Dominus) DĒS (Deus) MEUS QVI DOCET MANVS« are inscribed on the edge of the pommel, and »† CHRISTVS · VINCIT · CHRISTVS · REIGNAT · CHRIST · INPERAT (imperat)« on the cross-bar.

The wooden scabbard is overlaid on each side with seven gold plates, embossed with figures of kings wearing thirteenth century costumes.

7. The Imperial Sword of Ceremony: There is every reason to believe that this sword, which was used for dubbing knights after the coronation ceremony, originally came from Sicily, as also did the greater number of the textile objects included in the Imperial Insignia.

The hilt, the cross-bar, and the square plates of enamelled gold ornamenting the scabbard, are wrought in a similar style to those ornaments which adorn the Imperial coronation-mantle and Dalmatica. After careful examination, the Romano-Germanic eagles, which are observable on the uppermost plates on the scabbard, have been declared to be synchronous with the other enamelled designs which decorate the sword. This fact is advanced as an indisputable proof that the weapon was not included among the heirlooms of the Norman kings, as was the case

with the coronation-robcs; but in all probability was originally made at Palermo for the Emperor Henry VI. The pommel is of later origin, and belongs to the time of the Emperor Charles IV; as is evidenced by the coat-of-arms, consisting of a Romano-Germanic eagle and the symbolical lion of Bohemia, which is worked on it.

8. The Book of the Holy Gospels (Evangelistarium) on which the Emperor-elect took the oath before going through the coronation ceremony. According to an ancient tradition this book was found on the knees of the Emperor Charlemagne, when, on his tomb at Aix-la-Chapelle being opened by the Emperor Otto, the corpse, which collapsed on contact with the fresh air, was discovered in a sitting posture. The leaves are of violet parchment. The contents written in gold letters having the character of early Roman capitals consists of a Codex, the Introduction of St Jerome, the Concordance, and the four Gospels with a like number of pictures representing the four Evangelists.

The cover and binding is of 15th century workmanship, and on the clasps the monogram of the goldsmith and a Romano - Germanic eagle are to be seen. Judging from the fact that the Evangelistarium was not transferred to Nuremberg with the remainder of the Regalia, but was deposited in safe-keeping at Aix-la-Chapelle, it is very probable that the embossed cover is the work of a goldsmith of the latter town, more especially as even today, an eagle is displayed in the civic escutcheon of Aix-la-Chapelle.



Case II.

9. The Coronation Mantle; This is the most remarkable among the Holy Roman Pontifical Coronation-Robes. It was made by Saracen artists at Palermo in 1133, during the reign of Roger II, king of Sicily.

In shape the Mantle resembles that of the copes still worn by the clergy. The fundamental material of which it is composed is a purple tissue of Oriental manufacture.

It is of semi-circular form, and is divided into two parts by an ornament somewhat like a palmtree in outline, the surfaces of which have been used for the purpose of displaying a series of figurative and symbolical emblems which as regards delicacy of workmanship, and aptness of design, are of inestimable value both from an ornamental and artistic point of view.

The lower border of the Mantle is of especial historical interest. It is eight centimetres in width, and bears an inscription in Kufic (ancient Arabic) characters, embroidered in gold thread, of which the following is a translation »(This Mantle) was woven at the Royal manufactory, the seat of happiness and honour; where prosperity and perfection, merit and distinction abound; which boasts of progress, glorious good fortune, wonderful splendour and munificent endowment; which rejoices in the fulfilment of hopes and wishes; where days and nights glide by in continual pleasures without end or change;

which is animated by feelings of honour and attachment; in promoting happiness maintaining prosperity and in encouraging activity. In the capital of Sicily, in the year of the Hegira 528* (A. D. 1133).

This inscription worded in the lavish style of eloquence used in the East, and embroidered on the coronation mantle of the christian Norman kings, testifies to the facility with which the Norman conquerors adapted themselves to the Arabic methods. At that time Arabic writing was held in as high esteem as the Greek, and as concerns luxury and intelligence, the Orient was far in advance of the Occident.

10. The Alba. A coronation garment fashioned like a surplice. The material is heavy silk-taffety, which now covers the plain white silk of which it at one time consisted. The upper part of the breast and neck is decorated with a broad square-patterned border made up of four stripes of imperial purple ornamented with pearls and heavy gold embroidery. The trimming surrounding the arm-holes, and the purple stripes in the form of clasps which ornament the upper part of the sleeves, are richly embroidered with figures of animals worked in gold wire, the contours of the designs being formed by a double row of pearls. In addition, the upper surface of the sleeves is adorned with rubies, emeralds and sapphires.

The ornamental border at the bottom of the Alba is of especial historical interest. That portion of the border in the front of the garment is imperial purple in colour, while that at the back is of white silk. It is covered with arabesque designs and figures

in heavy gold embroidery. On the two narrower stripes edged with a double row of pearls, a Latin inscription in Roman capitals is to be seen. The text of this inscription is repeated eight times, the following being a free translation of its tenour; »Manufactured in the prosperous town of Palermo in the fifteenth year of the reign of William II, by the grace of God, King of Sicily, Duke of Puglia, Prince of Capua, and the son of King William I. In the fourteenth Indiction.« An ornamental inscription in Arabic characters is likewise visible on the two broader stripes. As in the former case, it is also repeated eight times, and the following is practically its tenour; »(The Alba) belongs to those vestments made at the command of the highly honoured King William II, who prays to God to give him strength, who is supported by His power, and who implores the Almighty to grant him victory — Lord of Italy, Lombardy, Calabria, and Sicily; Protector of the Pope of Rome and Defender of the Christian Religion. Dated at the ever-prosperous Royal manufactory in the minor era of XIII., in the year 1181 after the birth of our Saviour Jesu the Messiah.«

II. The Dalmatica; is composed of a heavy unfigured material, dyed a dark violet colour (the purpur imperialis). The lower seam is decorated with a broad border of vivid scarlet material, similar to that of which the Imperial Mantle is composed. It is edged with pearls and ornamented with large arabesque designs. The sleeves are of the same material as that which decorates the seams, and are ornamented with embroidery of gold and pearls, to-

gether with small gold plates bearing enamel designs the workmanship of which being remarkable for delicacy of execution and artistic conception.

This Dalmatica was obviously made at the same time as the Imperial Mantle, that is to say in the early part of the 12th century.

12. The Dalmatica Embroidered with Eagles; It cannot be proved that this vestment has ever been actually worn as a coronation-robe; although according to documentary evidence it has been included among the garments comprising the Coronation attire since the year 1350. The Imperial seal of Frederick II in 1217, represents that Emperor wearing a long garment similar to a Dalmatica, on which eagles encircled by medallion-shaped borders are embroidered.

The figured material of Eastern purple of which it is composed, is ornamented with embroidery of German origin. The design on the outside and inside of the garment consists of medallions displaying black Romano-Germanic eagles on a golden ground. The figures ornamenting the borders are of much greater artistic value. In all probability these do not represent historical personages, but are meant to depict ideal figures of biblical kings, attired by the artist in the costume of his own time.

13. The Stole; is a richly decorated vestment, which, it is believed, was made during the first half of the 14th century, and probably emanated from the same factory as the Dalmatica embroidered with eagles. The material of which it is principally composed is yellow silk-brocade, with figured designs in

gold thread, and symmetrically arranged medallions displaying black Romano-Germanic eagles on a gold ground. The innumerable small plastic ornaments of gold and enamel, with which it is likewise embellished, are veritable masterpieces of the early German goldsmith and enamel worker's art. In a manner similar to the borders of the Stole itself, these designs are encircled by double rows of Oriental pearls.

14. The Girdle; is of silk interwoven with gold, and as concerns the style of workmanship, resembles that which characterizes the stripes ornamenting the Shoes (N° 18). The following inscription in Latin is to be seen on the two narrow stripes which run parallel to the edges of the Girdle: »CHRISTUS RIEHG NAT CRISTUSQ · INPARAT DEVS·« One end of the Girdle is furnished with a buckle, while the other terminates in an ornament shaped like an inverted trefoil-leaf, which, similar to the four clasps which serve to fasten the tongue of the buckle, are of silver gilt.

15. A Girdle of Blue Silk; intended to secure the Stole. It is of Saracen origin, and the small gold plates of open filigree work with which it is ornamented, are well worthy of attention as exquisite examples of the goldsmith's craft and delicate artistic execution.

16. The Gloves; are of red silk material, ornamented on the palms of the hands with gold embroidery and foliage designs in the Roman style. In the centre of each palm an eagle is to be seen. The backs of the gloves, while ornamented in the same

manner as the palms, are in addition embellished with precious stones and gold plates, on which a variety of designs are wrought in Niello and enamel.

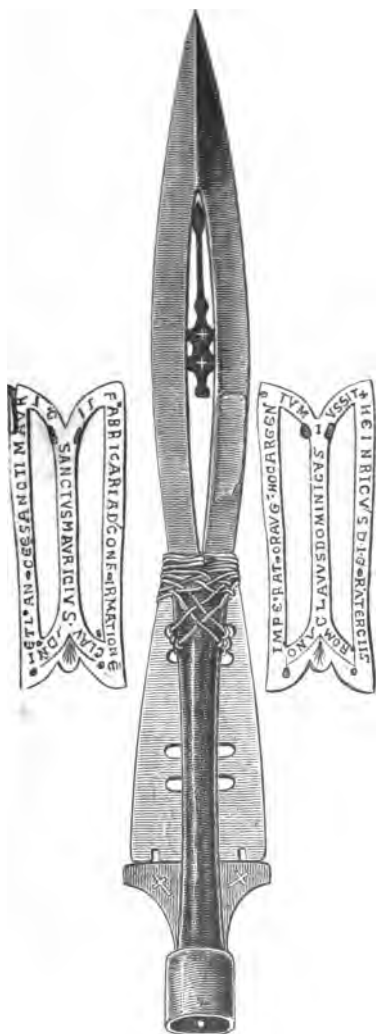
17. The Stockings are of red silk material. The instep is without ornament, but the leg is embroidered with arabesque designs in gold. The upper borders display an ornamental inscription in Kufic (ancient Arabic) to the effect that the Stockings »were destined for the most holy and highly honoured King William, who is beloved by God and who is sustained by the power of the Almighty«.

18. The Shoes. The uppers are of plain vivid red-silk material, ornamented with a design formed by a double row of pearls terminating on either side of the shoe with a precious-stone. Bands of gold-tissue, ornamented with gems encircled by pearls, extend from the toe to the instep, and likewise in a perpendicular direction across the heel and ankle. These bands are subdivided into two narrow stripes, serving as a border for a broader band in the centre. The centre stripe is decorated with medallion-designs representing sirens and griffins encircled with borders of red and green silk. The narrow stripes are ornamented with fleur-de-lys equidistant from each other, and between which figures of birds are interwoven. The soles are composed of thick tanned ox-hide, firmly sewn to a double shoe-welt with stout thread. When in wear the shoes are fastened to the feet by means of thongs drawn through the openings which terminate in six flaps. They are lined with red silk.

Case III.

19. The Lance of St Maurice with a nail of the Holy Cross (vide illustration on page 33); is the oldest, and historically most interesting object, among the relics belonging to the former Romano-Germanic Empire. It is a spear of iron with a blade shaped in the form of a lancet, and having a socket furnished with short vertically projecting ears. Presumably during the reign of the Emperor Otho the Great, a piece was removed from the centre of the blade, and in the opening thus obtained, a nail of singular form was firmly secured. This nail is said to have been taken from the Cross of Christ. It is surmised that during the process of removing the oblong fragment from the centre, the blade itself, which is composed of unusually brittle metal, was broken, and as a preliminary ligature consisting of thin plates of cast-iron proved insufficient, it was afterwards found necessary to strengthen the fracture by the addition of a band of wrought iron. No explanation can be given as to the purpose which the two slabs of metal were intended to serve which have been dovetailed on, and secured with silver wire to each side of the socket, and the upper edges of the projecting ears. At one time these additional pieces of metal, which have deprived the blade itself of its original symmetrical outline, were bound to the socket with leather thongs.

The Emperor Henry IV, caused a heavy silver band, solidly riveted and soldered on both edges, to



be placed over the iron fragment which covered the fracture in the blade, and which, at the same time, served to secure the nail. This silver band bears the following inscription on the front »CLAVUS DOMINI, † HEINRICUS DI GRU TERCIVS ROMANO IMPERATOR AUG HOC ARGENTUM JUSSIT«. It is continued on the back with the words »FABRICARI AD CONFIRMATIONE CLAVI DNI ET LANCE (E) SANCTI MAURICII«; and in the centre »SANCTUS MAURICIUS«.

The Lance remained in this condition until the accession of the Emperor Charles IV. During the reign of that sovereign a gold plate bearing the following inscription in Gothic capitals; »LANCEA ET CLAVUS DOMINI«, and completely covering the aforesaid silver band added under Henry IV, was riveted on the blade. In the course of centuries several of the rivets became loose, and this led to the discovery of the silver band attached during the reign of Henry IV, and of the existence of which no one had been aware. A careful examination disclosed the fact that many years previously a portion of the silver band had been forcibly removed, and that the lower part of the nail of the Holy Cross which it had concealed, had likewise been detached. In view of various considerations, it is thought that this must have occurred during the reign of the Emperor Charles IV. It is known that he was the most zealous collector of sacred relics of his time, and that he spared no efforts to acquire them. Moreover, among the relics preserved in the Cathedral of St Veit in Prague, which was the favourite church of the Emperor Charles IV, and to which he bequeathed many va-

luable objects; there is »the iron point of a nail from the Holy Cross set in the shaft of a large gold nail«. As, however, the upper portion of this iron fragment where it was presumably cut off from the nail in the Lance, is carefully concealed by the gold mounting, it is impossible to prove whether the two portions now at Vienna and Prague, originally pertained to one and the same nail. Nevertheless, judging by the size and shape of that portion still to be seen at Prague, there is no reason to doubt that it is identical with the fragment missing from the nail inserted in the blade of the holy Lance. The decoration of the Lance with a gold-plate, was obviously the outcome of the Emperor's desire to conceal from view the broken silver band, which owing to its remarkable shape could not be easily replaced, and at the same time to hide from the world all trace of the operation which had been performed on the nail of the Holy Cross. The silver wire wound round the Lance dates from the same period.

20. A piece of the Holy Cross; only surpassed in size by that preserved at Rome. In many parts it is apparent that fragments have been cut out. In order to render this precious relic easily recognizable at a distance, it was set in a cross of silver-gilt, of which the piece of the true cross now constitutes the perpendicular and longer portion. The horizontal beam of silver-gilt, which was added to complete the symmetry of the cross, is covered with a brown-coloured pigment.

21. The Imperial Cross. A reliquary of silver-gilt in the form of a cross, profusely ornamented

with polished gems and pearls. The back of the cross, which can be detached, is overlaid with gold plates, and adorned with designs in Niello, representing the Evangelists and Apostles. The horizontal cross-beam is furnished with a cavity into which the sacred Lance can be placed, while the perpendicular-limb is intended to contain the fragment of the true Cross. The cavity in the upper part of the perpendicular-limb, and the quadrangular space in the left cross-limb, were originally intended to serve as receptacles for the arm-bone of St Anne, and the tooth of St John the Baptist. On the edges of the Cross the two following hexameters in Lapidary characters wrought in Niello, are to be seen:

† ECCE : CRUCEM : DOMINI : FVGIAT : PARS : HOSTIS :
INIQUI :

HINC : CHVONRADE : TIBI : CEDANT : OMNES : INIMICI :
This refers to King Conrad III (1137—1152), to whom in all probability the curved hoop on the Imperial Crown, the Imperial Orb, and the alleged Sword of St Maurice, are likewise to be attributed.

The back and front of the pedestal, made during the reign of the Emperor Charles IV (1352), are adorned with the Romano-Germanic eagle, while the two narrow sides display the Bohemian Lion together with the following inscription in Gothic capital letters: »† ANNO · MILLENO · TERC · QVINQUAGENO · SECUNDO · KAROLUS · AUGUSTUS · REX · QUE · BOHEMUS · HOC · LIGNUM · DNI · TALI · PEDE · SIC · DECORAVIT.«

22. A piece of the Holy Table-Cloth (*Demensale Domini*). This remnant of the cloth, which

decked the table at the Last Supper of our Saviour, consists of a small piece of linen of irregular shape, whereon, in addition to what appears to have been an Oriental ornament, a cross has been sewn in the



most primitive style. The relic is preserved in a pyx of silver-gilt, ornamented with pearls and precious-stones, and small delicately sculptured figures, among which are those of St Lawrence and St Sebaldus. On the back of this receptacle a picture of the Last Supper and the year, 1518, is engraved. In the hollow of the

pedestal the following inscription is visible: † ANNO :
 1 : 5 : 1 : 8 HER : ANTHONI : TUCHER : HER : IERO-
 NIMUS : EBNER : VND : HER : MERTENI : GEVDER :
 DER : ZEIT : LOSSUNGER : VND : OBERSTE : HAVBT-



LEUT. On the lowest band encircling the pedestal, the mark of the Warden of Nuremberg has been stamped.

23. A piece of the Holy Apron (De lintheo Domini) used by our Saviour when washing the feet of His Apostles, is also of coarsely-woven linen, and like the remnant of the Holy Table-Cloth, various

ornamental designs evidently of Oriental origin, have been sewn on it. The receptacle in which this relic is deposited resembles in every particular that which serves to preserve the remnant of the Holy Tablecloth, with the exception that on the back a picture representing the ceremony of washing the feet, is engraved. Both receptacles are the work of the goldsmith Hans Krug of Nuremberg. This relic, as well as the above mentioned »De mensale Domini«, are referred to in the will of Otho IV, as early as the year 1218.

24. A fragment from the Manger of Christ.

This fragment of the manger wherein Christ was born, is preserved in a reliquary 0.475 metres in length. The cover is decorated with a number of uncut gems and pearls, and an antique Intaglio bearing the name of the maker (ANTIMAXO).

25. A bone of the arm of St Anne; set in a

tube of the purest gold, which is open at one end. On the reverse of the tube is the following inscription in Gothic capital letters: »† Istud * est * braiū * scae Anne mris † btae Marie« (that is to say, Istud est brachium sanctae Annae, matris beatae Mariae). A small casket of silver-gilt placed close by, is intended to serve as a receptacle for this relic.

26. Three links of the iron Chains with which the Apostles Peter, Paul and John, were fettered. A finger-ring and a vignette of gold in the form of a scroll, is attached by means of a thin gold chain to each of the links.

A small gold casket has been provided as a receptacle for these relics, on the cover of which pictures executed in Niello, representing the three fettered Apostles, are displayed. On the front, in the same style of workmanship, is a design depicting the delivery of the relics to the Emperor Charles IV, by the Pope Urban V, together with the inscription in Gothic capitals: »PAPA · URBANUS · QUINTUS« and »KAROLUS · QUARTUS · IMPERATOR.«

27. A piece of the Garment of S^t John the Evangelist. This relic consists of a small remnant of threadbare, plain white-silk material. The receptacle is a small flat casket of gold the lid having an opening in the centre shaped like a cross and overlaid with a crystal plate through which the relic itself is visible. An antique cameo with a finely chiselled design representing an eagle, is encased on the cross-shaped crystal-plate. In addition, eight designs reproducing events in the life of the saint, also serve to ornament the casket. It belongs to the 14th century.

28. Tooth of S^t John the Baptist. Is set in gold, and is suspended in a cylindrically-shaped crystal vessel, which is provided with mountings of silver-gilt in the style of a pyx of the 15th century. Near the tooth is a narrow scroll of parchment, bearing the inscription; »Dens de mento S. Johannis Baptiste suprantino.«

29. Reliquary, containing earth saturated with the blood of the Holy Martyr S^t Stephen; this is classed in the category of Imperial relics, and like the

Sword and the Evangelistarium or Copy of the Gospels, is ascribed to the era of the Emperor Charlemagne. At coronations its presence was considered absolutely essential, and during the ceremony it was deposited on the altar especially set apart for the Insignia. The contents were shown to the newly-crowned Emperor at his desire.

The front is evidently the oldest part of this reliquary in view of its characteristically simple construction and the numerous polished gems with which it seems almost too profusely ornamented. The most remarkable ornamental devices are, without question, to be seen on the narrow spaces forming the sides. These consist of figurative medallion-shaped designs executed on very thin gold-plates, and encircled by single rows of pearls. Among the different designs, some of which frequently recur, are to be noticed, the figure of an angler, a man on horse-back and the figure of an angel with outspread wings and flying drapery, holding a sword in its right hand and in its left a bow and arrows. Above the head, and on each side of this latter figure, which is intended to represent the Spirit of Vengeance, the motto; »MALIS VINDICTA«, is inscribed.

The ornamental designs on the back of the Reliquary date from the close of the 18th century, and are not executed in good taste. The summit of the casket, which likewise shows conspicuous signs of unskilful workmanship, dates from the end of the 15th or the early part of the 16th century, as is evinced by the ornament in late Gothic style with which it is decorated.

Case IV.

Both in this Case and in Case XVII, **Heralds-costumes***) are exposed to view, such as are worn at coronations, celebrations connected with the Toison-Order, acts of homage to the Crown and other State ceremonies. The majority of these garments

*) In 1895, under the auspices of the Imperial High-Chamberlain, the late Count Trauttmansdorff-Weinsberg and under the direction of Court-Councillor Chevalier Charles de Thill who was Superintendent of the Treasury at that time, measures were taken to preserve and repair the embroidery on the garments, which, in the course of nearly 400 years, had become seriously damaged. While this was being done mementos were discovered, of the craftsmen who had originally been entrusted with the task of embroidering the garments. Under the heads of the designs representing eagles, small tickets were found, on which the names of the two workmen had been inscribed. A translation of the first inscription reads as follows »Mathias Helm journeyman pearl-worker was employed with and completed this work in the year 1613«, the second inscription is, »Christopher Rauch journeyman pearl-worker was employed on this in the year 1613«. The breast of the garments ornamented with an escutcheon displaying an eagle and the state coat-of-arms surmounted by the crowns of Hungary and Bohemia, are of later date, and together with the design representing the St Joseph's Order of Tuscany, visible on the lower edge of the escutcheon, were probably added at the coronation of the Emperor Leopold II. The original escutcheons of the Emperor Mathias are, unfortunately, no longer in existence.

are decorated with veritable masterpieces of heraldic-embroidery, those numbered **1** and **2** for the Royal Romano-Germanic heralds and Imperial heralds respectively and **3** for the Toison d'or (King-at-arms, Herald) of the Order of the Golden Fleece, being worthy of particular attention.

4. Hood worn by the »Toison d'or« (Herald of the Order of the Golden Fleece). This head-covering is made of red-velvet with a small dependent mantle at the back, and is profusely ornamented with gold-embroidery.

Case V.

Basin of Oriental Agate together with the handles, is fashioned out of what is asserted to be the largest single piece of this semi-precious stone in existence. It is 75 centimetres in diameter. To explain its presence in Europe, it is stated that this vessel was one of the objects secured as booty by the Crusaders, at the sacking of Constantinople in the year 1204.

It is generally held to be of Byzantine origin; but the exceptionally exact style of workmanship and the contour of the curved handles, the upper portions of which are divided into two lancet-shaped leaves, have frequently caused it to be ascribed to an earlier date. It is also alleged that the word »Christus« is visible in the texture of the stone itself.

At one time in possession of the Dukes of Burgundy, the basin was included in the dowry of Maria of Burgundy, the first wife of the Emperor Maximi-

lian I (1470), and it thus became the property of the illustrious reigning house, to whose family heirlooms it belongs, as do the Imperial Baptismal-utensils (Case XIV), and the so-called »Einkhürn«.

Numerous contracts were entered into from time to time by the various members of the reigning family, to the effect that both the Basin of Oriental Agate, and the »Einkhürn«, were to be regarded for all time as the inalienable property of the House, that they were to remain in charge of the ruling sovereign of Austria, and were never to be transferred beyond the limits of the country. The first of these treaties, concluded between the Emperor Maximilian II and his brothers, the Archdukes Ferdinand and Carl, dates from 11 August 1564. The second, between the Emperor Rudolph II and his brothers the Archdukes Ernest, Mathias and Maximilian, with the Archdukes Ferdinand, Carl and Ernest, as authorized representatives of the Archdukes Albrecht and Wenzel; is dated on the 10 April 1578. And the third contract, between the Emperor Rudolph II and the Archdukes Ferdinand of Tyrol, Ernest, Mathias and Maximilian, the two first-named likewise acting as guardians for the Archduke Ferdinand of Styria, is dated on the 2 August 1593.*)

*) The original documents are deposited in the Imperial and Royal House-, Court- and State-Archives. Abridged copies have likewise been published in the »Calendar of the Collections of Objects of Historical-Art, owned by the Imperial House«, Vol. V, Reg. 4540 and 4558, Vol. VI, Reg. 4601.

Standing by itself adjacent to Case VII.

The »**Einkhörn**« (Narwhale horn). As already mentioned, this object belongs to the family heirlooms of the Imperial House. It is 243 centimetres long, and at the thickest part of the lower extremity, is 6 centimetres in diameter.

Jewels belonging to the Treasure of the Order of the Golden Fleece.)*

Case VI.

I. The »**Potence**« of the **Toison d'or** (»**Herald of the Order**«). This magnificent gold cain, styled the »Potence«, was worn by the King-at-Arms or chief Herald of the Order of the Golden Fleece (who bore the official name of Toison d'or) at festivals celebrated by the Order. It was worn round the shoulders, the Golden Fleece itself resting on the middle of the breast.**)

*) Property of the Chancellerie of the Order of the Golden Fleece.

**) In connexion with a description of this venerable and from an artistic and heraldic standpoint highly interesting relic, pertaining to the Treasure of the Order of Golden Fleece; it would seem appropriate to add a few words regarding the most noteworthy items in the history of the Order itself; without, however, overstepping the bounds of this Guide.

Of all the Orders of Chivalry founded by temporal rulers in medieval times, that of the »Golden Fleece« oc-

This remarkable relic consists of a gold collar to the lower edge of which the chain of the Fleece is attached. The collar itself is in two rows and is composed of 26 oblong-shaped links, slightly convex on the upper surfaces and with their longer sides adjacent to

cupies the foremost historical rank, both with respect to its age and the value in which it was held, and but few have maintained their original importance down to the present day. The »Order of the Golden Fleece« was founded on the 10 January 1430 (1429 old style) by Duke Philip the Good of Burgundy, on which day at Bruges in Flanders, he married for the third time, his wife on that occasion being Elizabeth of Portugal. He founded the Order in honour of the Virgin Mary and the Apostle St Andrew (the patron-saint of his house), and also for the purpose of furthering the propagation of the Roman Catholic faith. The name together with the emblems of the Order, are doubtless symbolic of Jason's expedition to Colchis, and in creating the Order Duke Philip apparently wished to incite his followers to special deeds of bravery by adopting the Argonauts as their model. The original document establishing the Order is dated at Rethel in January of the year 1431. The Statutes were issued at Ryssel (Lille) on the 27th November 1431. According to these latter in which the Order itself is styled the »Ordre de la toison d'or«, and which is to consist of one grade only, it is prescribed that the members are to be noblemen of irreproachable reputation and ancient lineage (»gentilshommes de nom et d'armes et sans reproche«), and are to belong to the Roman Catholic religion.

According to the statutes drawn up by the founder, a general meeting of the Order or »Chapter« as it was termed, was to be held once every year on the anniversary of the »name-day« of St Andrew, which was to be celebrated with all pomp and solemnity. But shortly afterwards it was arranged to hold the meetings in the month of May every third year. Subsequently, the con-

each other. The links are fastened together by means of a corresponding number of movable joints or hinges, and it is to the lower and projecting pivots of these that the aforesaid chain of the Fleece is fixed. On each of the 26 links there are two escutscheons placed one

vocation of a meeting was left to sole discretion of the Grand Master. It thus came to pass that Chapters and Promotions took place at intervals of 2, 3 to 4 and even 10 years. Between the twentieth Chapter held at Tournay in 1531 and the following one which took place at Utrecht, no less than 15 years elapsed. The principal feature in the proceedings of the Chapters was the election of new members to replace those who had died; the Chancellor of the Order collecting the votes and the decision of the majority being final.

Originally, the number of members of the Order of the Golden Fleece was limited to 31. With the sanction of Pope Leo X, however, Charles V increased this complement to 50, and in 1577 his son Philip II obtained from Pope Gregory XIII the additional privilege of nominating in his own right, without consulting the majority, new members in place of those deceased. Ultimately, his son and successor, Philip III, procured two Pontifical Briefs of similar tenour, in virtue of which he increased the number of members from 50 to 60, exclusive of the Head of the Order and the Sovereign.

The son and heir of the Sovereign invariably received the Order immediately after birth; but with this exception it was seldom conferred, even on personages of the most ancient descent, before they had come of age. Exceptions were sometimes made in the case of Arch-dukes, and once, on the 6 July 1732 Prince Joseph Adam of the princely house of Schwarzenberg, when only 10 years old, was appointed a knight of the Order.

At present no limit is placed on the number of members of the Order; but they must always be of the Roman Catholic faith. On one isolated occasion a Prince

above the other, emblazoned in coloured enamel with the coats-of-arms of former knights of the Order. There is an exception in the case of the first link which displays on the upper part the arms of the Emperor Charles V, who was head of the Order in his

belonging to another religion, viz.: the Prince Regent who afterwards became King George IV of England, at his urgent and repeated request had the Order of the Golden Fleece bestowed upon him; unaccompanied, however, by the Statutes and without taking the oath. On Easter Sunday the annual festival of the Order is celebrated, which all the members inclusive of those not resident in Vienna have to attend unless their presence is prevented by weighty reasons.

According to Articles LXIII and IV of the revised Statutes the death of a brother of the Order is made known by means of a circular issued by the Chancellerie of the Order (the business of which is transacted through the Chancellerie of the private Cabinet of his Imperial and Royal Apostolic Majesty), and every knight of the Order is bound to cause a Mass to be read in a church for the repose of the soul of the deceased.

In written communications to members the Head of the Order uses the title »Mon cousin«, while in addressing communications the Chancellor employs the word »Monseigneur«, and in conformity with ancient custom all diplomas, proclamations, circulars, etc. are drawn up in the French language. Since the extinction of the Habsburg line in Spain, the kings of the Bourbon family have, quite unjustifiably, continued to confer the Order of the Golden Fleece. The Spanish Order, however, has never been recognized by the Imperial Austrian government, and no Austrian subject is permitted to accept it. No appreciable difference distinguishes the two decorations from one another. As the Order was originally founded by the Dukes of Burgundy, it passed on their extinction to their heirs namely; first to the Emperor Maximilian, and through

day, and on the lower his well-known allegorical emblem with the motto: »Plus oultre«. In addition, each of the links is divided into upper and lower fields formed by smooth gold frames bordered by a gold cord with delicate plastic ornamental work, so that the 52 enamelled shields have the appearance of heraldic pictures. It is surmised that certain parts of these frames have been renewed from time to time; otherwise the overlaying of various parts of the lower edges of the shields and figures would probably have been avoided. The reverse, or practically the back of the collar, consists of plain gold plates. The chain of

him by right of primogeniture to the elder Spanish line of the House of Habsburg. On this latter line becoming extinct it descended to the Austrian Habsburgs, whose right to possess and confer the Order is therefore indisputable.

The symbols of decoration consist of a rams-skin (Fleece) in gold, the head turned to the right and dependent legs, suspended to a gold chain composed of double links representing fire-steels and flints-stones alternately. The latter are represented as emitting sparks and are enamelled in black with white spots. The fire-steels and flints are intended to admonish the Knights of the Order that steeled by the strength of religion they should protect and defend the Christian church with fiery energy. The Golden Fleece, however, is intended to remind them of »Hell« and thereby of the long imprisonment suffered by John the Fearless near the Hellespont, to avenge which on the unbelievers they, including Philip the Good himself, should sacrifice everything.

The motto of the Order is »ANTE FERIT QUAM FLAMMA MICET« (at first a blow, and then the flame blazes) which refers to the flint-stones, fire-steels and sparks.

the Toison d'or Order, running round and soldered on to the lower part, has already been described.

The most interesting and conspicuous part of the »Potence« is that on which the heraldic devices are emblazoned, not only because of the delicacy and brilliancy of the work itself which serves to enliven the massive gold; but also because it furnishes testimony which facilitates in determining the age of the chain and thereby completes the somewhat scanty documentary evidence on this subject.

The first authentic record of a similar chain, which, however, was older and had only 16 links and 32 fields, for the use of the king-at-arms, is to be found in the written report of the proceedings of the 15th Chapter of the Order (i. e. the 23^d festival of the Order), which was held at Mecheln in Belgium in 1491 under the presidency of the Archduke Philip the Handsome — son of the Holy Roman Emperor Maximilian by his wife the Archduchess Mary of Burgundy — in the name of his father, the sovereign and Head of the Order.

From this record it can be gathered that Egydius Gobet, king-at-arms of the Order of the Golden Fleece who died in 1491, wore a chain similar to the one now under consideration, and that in conformity with a resolution passed at the Chapter in 1491 this chain accompanied by a sum in gold contributed by the Order was handed over to a goldsmith at Mecheln named Lesnoyt by the Treasurer of the Order Louis Quarré with directions to make three chains for member who had relinquished their own insignia to three other newly elected knights.

Whereas, in all probability the older and minor chain or »Potence«, referred to above, with its 31 escutcheons dates back to the original foundation of the Order; the younger and larger chain or »Potence« with the 51 escutcheons (which to-day constitutes one of the most valued possessions of the Treasury of the Order) dates from the time of the accession of the Emperor Charles V (as king of Spain Charles I) and, judging by appearances, was made in the year 1517. It would thus seem that an interval of a quarter of a century elapsed between the abolition of the minor and origin of the larger chain or »Potence«.

It was originally intended that the armorial bearings of all members of the Order should be represented; but already under Philip III (1598—1621), who increased the number of the knights from 50 to 62 exclusive of the Sovereign and Head of the Order, the »Potence« ceased to serve that purpose. It was therefore never used and remained undisturbed in the Treasury of the Order at Brussels. At length, during the reign of the great Empress Maria Theresa, her minister in the Austrian Netherlands, Count Johann Philip Cobenzl (died 1770), caused a revision of the archives of the Order and an inventory to be taken of the contents of its Treasury. There is every reason to believe that on this occasion the coats-of-arms on the 52 shields of the gold collar were completed without any special attention, being given to chronological sequence and that it then presented an exactly similar appearance to that which it does now. When France conquered the Netherlands towards the end of the 18th century, the »Potence« together with the rest of the trea-

sure pertaining to the Order, was transferred to Vienna.

That no pre-arranged rule as regards either sequence or rank was observed when emblazoning the escutcheons on the »Potence« has been referred to above; and indeed the majority of the enamels which were executed at one and the same time are separated from each other. Moreover, relative to the oldest coats-of-arms on the chain, it is noticeable that the heraldic metals, gold (*or*) and silver (*argent*) are not represented in enamel as are the different colours; no method having been adopted to distinguish them from one another, both having been treated alike by preserving intact the original gold ground. Furthermore, heraldic principles have been observed in numbering and arranging the various escutcheons, according to which the armorial bearings and shield of the sovereign and head of the Order are numbered 1 and 2 and commence on the front of the chain, those following on the right being numbered 3 and 4, those on the left 5 and 6, and so forth until the ends or back part of the chain is reached.

Nº 1. King Charles I of Spain, became a knight of the Order of the Golden Fleece in 1501, took the oath in 1516 and died 1558.

Nº 2. The motto of King Charles I of Spain (Charles V of the Holy Roman Empire). Two Corinthian columns, the first-capped with an imperial crown, the second with a crown of leaves. In the centre the imperial crown suspended above a fire-steel emitting sparks under which appears the motto: PLUS OULTRE.

On the right :—

Nº 3. Duke Leopold Joseph Charles of Lorraine. Knight of the Order 1691, died 1729.

Nº 4. Charles V elected Holy Roman Emperor in 1519, crowned in 1530.

Nº 7. George Schenk of Tautenburg. Knight of the Order 1531, died 1540.

Nº 8. Duke Philip of Bavaria. Knight of the Order 1531, died 1548.

Nº 11. Antoine de Lalain, de Montigny. Knight of the Order 1516, died 1540.

Nº 12. Don Jean Manuel. Knight of the Order 1505, died 1535.

Nº 15. Jean de Hennin, Comte de Bossu. Knight of the Order 1531, died 1562.

Nº 16. Philippe de Croy, Comte de Solre. Knight of the Order 1599, died 1612.

Nº 19. Balthasar Philippe de Gand (nick-named »the Ugly«), Comte d'Isenghien et de Middelbourg. Knight of the Order 1665.

Nº 20. Duke Frederick II of Bavaria. Knight of the Order 1516, died 1556.

Nº 23. George Louis Count of Schwarzenberg. Knight of the Order 1624, died 1646.

Nº 24. Nicholas III Count of Salm-Neuburg. Knight of the Order 1531, died 1550.

Nº 27. Sigismund Sfondrati, Marquis of Montafia. Knight of the Order 1633, died 1651.

Nº 28. Peter Ernest Count of Mansfeld. Knight of the Order 1545, died 1604.

Nº 31. Philippe Hippolyte Marquis Spinola, elected Knight between 1621 and 1665, but died before receiving the Collar of the Order.

Nº 32. Maximilian de Berghes, seigneur de Zevenberg. Knight of the Order 1516, died 1544.

Nº 35. Sigismund I, King of Poland. Knight of the Order 1518, died 1548.

Nº 36. Marc de Rye, Marquis of Varambon. Knight of the Order 1586.

Nº 39. Eugene Alexander, Prince of Thurn and Taxis. Knight of the Order 1681, died 1714.

Nº 40. Floris (Florent) Count of Berlaymont. Knight of the Order 1586.

Nº 43. Philippe de Montmorency, Seigneur d'Achicourt. Knight of the Order 1559.

Nº 44. Fadrique de Toledo, Duke of Alba. Knight of the Order 1518, died 1531.

Nº 47. Louis Raymond of Arragon, Duke of Segorbe and Cardona. Knight of the Order between 1621 and 1633.

Nº 48. Philip William Count of Nassau, Prince of Orange. Knight of the Order 1599, died 1618.

Nº 51. Albert de Ligne, Prince of Brabançon and Aremberg, Count of Aigremont. Knight of the Order 1627, died 1674.

Nº 52. William, Duke of Bavaria, Count-Palatine of the Rhine. Knight of the Order 1585, died 1624.

On the left:—

Nº 5. Don Fernando de Gonzaga, Duke of Ariano. Knight of the Order 1531, died 1557.

Nº 6. Infant Philip (II). Knight of the Order 1531, died 1598.

Nº 9. Hermann Count von Berg zu Herrenberg. Knight of the Order 1602.

Nº 10. Philip Count of Ligne and Falkenberg. Knight of the Order 1559, died 1583.

Nº 13. Charles Philip de Croy, Marquis of Hauré. Knight of the Order 1599, died 1613; mother: Anne of Lorraine.

Nº 14. Jacques de Gavre. Knight of the Order 1516, died 1537.

Nº 17. Ernest Count of Isenburg. Knight of the Order 1625, died 1664.

Nº 18. Jean II Baron Trazegnies. Knight of the Order 1516, died 1550.

Nº 21. Lamoral, Prince of Ligne, Count of Falkenberg. Knight of the Order 1599, died 1634.

Nº 22. George Duke of Saxony. Knight of the Order 1531, died 1539.

Nº 25. Charles Albert of Longueval, Count of Buquoi. Knight of the Order 1633, died 1663.

Nº 26. Claude de la Baume. Knight of the Order 1531, died 1541.

Nº 29. Philip Francis of Croy-Solre, Viscount Langle, Seigneur de Turcoing, afterwards Duke of Hauré through his second marriage with Maria Clara de Croy. Knight of the Order 1633, died 1650.

Nº 30. Guillaume de Croy, Marquis de Renty, Knight of the Order 1559.

Nº 33. Johann the Younger, Count of Nassau, Katzenellenbogen, Vianden and Dietz, Seigneur of Renaix. Knight of the Order 1624, died 1638.

Nº 34. Ferdinando I, as Roman king. Knight of the Order 1516, crowned 1530, died 1564.

Nº 37. Ferdinand Joseph of Croy, Duke of Hauré. Knight of the Order about 1665.

Nº 38. Charles de Ligne, Count of Aremberg, Baron Zevenberg. Knight of the Order 1586, died 1616.

Nº 41. Alexander de Bournonville, Count of Hennin-Lietard. Knight of the Order 1624, died 1656.

Nº 42. Fadrique Henriquez de Cabrera, Conde de Melgar, de Modica, de Medina del Riosecco, hereditary Admiral of Castile. Knight of the Order 1518, died 1538.

Nº 45. Philip of Croy (Ligne), Prince of Chimay and Aremberg. Knight of the Order between 1650 and 1665.

Nº 46. Charles Alexander of Croy, Marquis of Hauré. Knight of the Order 1618, died 1624.

Nº 49. Philip Francis Baron Wattenwyl, nicknamed »de Joux«, Count of Boussolin, Marquis of Conflans. Knight of the Order between 1665 and 1700.

Nº 50. Philip, Count of Egmond, Prince of Gaure. Knight of the Order 1586, died 1590.

The heraldic emblazonment of the six shields, additional to those on the »Potence« itself, relates to the following Knights :—

Nº 1. Alphonse d'Avalos, Marquis de Pescara. Knight of the Order between 1655 and 1700.

Nº 2. Jean Charles de Batteville (Wattenwyl), Marquis de Conflans. Knight of the Order 1665.

Nº 3. Ambroise Spinola, Marquis de Ceste et de Venafre, Knight of the Order between 1598 and 1621.

Nº 4. Tiberio Caraffa, Prince of Bisignano. Knight of the Order 1621, died 1647.

Nº 5. Charles de Longueval, Count of Boucquoy. Knight of the Order between 1598 and 1621.

Nº 6. Ferry de Croy, Seigneur de Rœux. Knight of the Order 1505.

2. Crucifix; ornamented with convex-shaped precious stones (sapphires) and pearls, before which the newly appointed Knight of the Golden Fleece was required to take the oath.

On the front there is a movable part covering a receptacle in which fragments of the true Cross are preserved. Both on the back and front of the base the coat-of-arms of the founder of the Order (Philip III, the Good) is engraved, and on both sides the emblems of the Order are likewise reproduced (on the left the fire-steel, on the right the flint-stone emitting flames).

Case VII.

I. Mantle of a Knight of the Order of the Golden Fleece. This handsome garment is of red velvet lined with white satin, and has a richly embroidered border of gold on which the different emblems of the Order (fire-steel, flint-stone emitting flames and the Fleece) are repeatedly depicted. The outside hem of the mantle is of white satin, and on it the motto: » Je l'ay emprins « is frequently embroidered. In addition to the mantle, the full-dress of the

Order, which is only donned by the knights at special festivals or on other exceptionally solemn occasions, consists of a bright-red doublet lined with white taffetas, red shoes and stockings. On the head is worn:—

2. A Cap, of the same shape and materials as that of the King-at-arms of the Order (vide p. 43, Case IV, N^o 4), supplemented, however, on the left hand side by a long dependent red velvet fillet, which is not observable in the former.

Insignia and Emblems of the Hereditary Offices of the Crown-lands.

Case VIII.

1. Shield of the Hereditary Field-Judge; is of silver, and bears the escutcheon of Austria below the river Enns. It is the emblem of the Chief Hereditary Field-Judge.

2. 3. 4. The Hawking-Pouch, Falcon-Hood and Decoy, of green velvet embroidered with gold, are the emblems of the Hereditary Chief-Falconer.

5. Dog-Collar, of green velvet with oak-leaves embroidered in gold and with ornaments of silver-gilt. Is worn by the dog of the Hereditary Chief-Huntsman.

6. Stick of Spanish Cane with silver knob on which the initials F. I. (Ferdinand I) are engraved. Ornamented with white and red cord and tassel. Em-

blem of the Hereditary Austrian Archducal Master of the Horse.

7. Riding-Whip, with ornaments of silver-gilt. On the knob the national escutcheon of Tyrol is visible. Was made for the Hereditary Grand Master of the Horse in Tyrol, for the ceremony of taking the oath of fealty in 1838.

8. 9. 10. Wands of Ceremony; two of which are decorated with silver ferrules, and have the initials F. I. surmounted by an Austrian Archducal-mitre, on the tops. The third black wand (N^o 10) with gold ornaments, on which the Lombardo-Venetian escutcheon, the initials F. I., and the date 1838, are visible; was originally made for the Lombardo-Venetian Hereditary Grand Master of the Horse, on the occasion of the coronation of his Majesty the late Emperor Ferdinand I, at Milan.

11. 12. Sceptre and Orb. Symbols pertaining to the Imperial Insignia. Are borne before the sovereign by the Hereditary Grand-Chamberlain, and the Hereditary Grand Master of the Household, at the ceremony of taking the oath of fealty.

The Austrian Sword of Investiture, which is carried before the sovereign by the Hereditary Grand Marshal at the ceremony of taking the oath of fealty, is to be seen in Case X, N^o 3.

In Case VIII there are likewise deposited:

13. Staff of Office, of the Chief-Judge of the German Imperial Chamber of Justice (Reichskammergericht). This unpretentious-looking rose-

wood staff, ornamented with plain rings of white bone, was conferred by the Emperor Maximilian I upon his sagacious counsellor and Grand Court-Marshall Count Eitel Frederick of Hohenzollern, together with the appointment as President of the Supreme Chamber of the Empire at the opening of the same, which took place at Braunfels in Frankfort on the Main on the 13 October 1495. This staff was preserved in the Imperial Chamber of Justice at Wetzlar until 1837, and was then sent to the Emperor Ferdinand I, by the German Diet of Frankfort.

14. Sceptre of silver-gilt, the upper extremity being shaped in the form of an outstretched hand. This sceptre was formerly used by the rulers of Upper Austria at the ceremonies of investiture.

Case IX.

15. The Hereditary Banner of Austria; is shaped liked a cavalry standard, and is secured to a wooden staff by gilt nails. It is of crimson silk-damask terminating in two points, and is edged with a fringe of crimson and gold. A border of gold and silver also extends along the edges. The centre of the banner is ornamented on one side with the embroidered escutcheon of the Archdukedom of Austria below the Enns, which consists of a white cross-bar in a crimson field and five gold eagles in a field of blue; and on the other with the embroidered escutcheon of Upper-Austria. A small coat-of-arms is also embroidered near the angle formed by the bases of the two points. This is the escutcheon of the Counts

of Abensperg-Traun, who are the hereditary standard-bearers of the Archdukedoms of Austria above and below the river Enns, and who therefore have the right of surmounting their escutcheon with the hereditary banners of those two provinces. The points of the banner are ornamented with tassels of crimson silk and gold, while others depend from the points by crimson and gold cords. The fluted staff is covered with red varnish and is decorated with alternate gold and silver stripes. It is furnished with a clasp, to which the gold embroidered belt and bandoleer are secured. The metal point of the staff shows on one side the escutcheon and on the other the intertwined letters of the family name of the Counts of Traun. The metal portions of the staff are of silver-gilt.

Swords of Investiture and Coronation-Swords.

Case X.

I. A Sword pertaining to the Austrian coronation Regalia. The handle, the pommel, the cross-bar and hand-guard, are of iron inlaid with beaten gold and ornamented with deeply set pearls and rubies, and devices in enamel. The blade is flat and ribbed and at the tongue is ornamented with a delicate pattern of beaten gold. The scabbard is covered with crimson velvet, the mouth and chape being ornamented in the same style as the handle. Work of the first quarter of the 17th century.

2. Hungarian Sabre; which belonged to the Empress Maria Theresa. The handle and the ornaments on the scabbard are of gold with arabesque designs, profusely embellished with diamonds. The blade of Damascus steel bears the following Arabic inscription in a medallion, »In the name of God, the merciful God«, and on the back of the blade »Help from God, and afterwards victory and joyful tidings for true Believers«. The sabre was originally made for the coronation of Carl VI, as King of Hungary (22 May 1712), and was worn by the Empress Maria Theresa at her coronation at Pressburg on the 28 June 1741, and also when she attended the Diet.

3. Sword of Investiture. This valuable sword, which according to an ancient custom is included among the Austrian Archducal Insignia, without doubt dates from the last quarter of the 15th century.

The slender, delicately-shaped handle, consists of three distinct parts. First the octagonal pommel of browned-iron with coats-of-arms cut in relief, and ornamented with beaten gold. The second or middle part, which is of comparatively plain design, being inlaid on both sides with small mother-of-pearl devices. Finally, the third or lowest part, which at the same time is the most richly decorated portion of the handle. This is of brass, and is divided by vertical clasps into eight separate fields or spaces, filled in with tasteful designs of foliage chased in silver in the Gothic style of workmanship. The decorations on the peculiarly shaped cross-bar are likewise interesting. They consist of coats-of-arms cut in relief and ornamented with beaten gold. The titles of the

escutcheons are visible on the spiral surfaces of the cross-bar in Gothic capitals of beaten gold. One extremity of the bar is shaped in the form of an Archducal-mitre, the other in that of a Royal crown. The two flaps of brass fret-work attached to each side of the cross-bar, are also worthy of note. That attached to the front displays a Royal crown in arabesque, with the letters M. R. (Maximilianus Rex), and that attached to the back an Archducal-mitre in the same style of workmanship supplemented with an Austrian escutcheon and a Royal eagle, between which the letter M. (Maximilianus), is again to be seen.

Three rows of deeply-cut facets extend along the length of the double-edged, flexible blade. With the exception of the two edges, the steel is of a bluish tinge and is covered with embossed designs in gold. These consist of escutcheons, ornamental inscriptions and foliage. On each side of that portion of the blade adjacent to the tongue, is a design representing the order of the Golden Fleece flanked on right and left by a S^t Andrew's Cross and an emblem pertaining to the Order, the whole being surmounted by an eagle. Furthermore, on the front of the blade in the centre-row of facets is the motto: »HILF · HEILIGER · RITTER · S · SANNDT JORRG · HILF · VN(s)«; and in both the outer rows of facets, the inscription; »MARIA · HILF · VNS · AUS . . .« Twenty-three escutcheons arranged in couples are also to be seen, a scroll being placed over each couple bearing the titles of the respective escutcheons it surmounts. In the centre-row of facets on the reverse of the blade, is the following inscription; »HILLF · MARIA · MUETTER ·

RAINE · MAIDT · MICH · PEHUDT · VOR · L(aid)«, while the two outer rows bear the inscription, »HILF · RITTER · SAN · JORG«. In addition, there are twenty-three escutcheons arranged in the same manner as on the front. On the flaps attached to the cross-bar near the tongue of the blade, is the monogram of the maker: »MAISTER M. S. VON H.« This, however, is only visible when the handle is taken apart.

4. Unicorn-Sword; the handle and sheath of this remarkable weapon is of narwhale-horn (the fabulous unicorn of the middle-ages, held in great veneration as a talisman). The mounting is of silver-gilt. On the mounting of the handle the flame-like design, which is one of the emblems pertaining to the chain of the order of the Golden Fleece, repeatedly appears as an ornamental decoration. The upper surface of the pear-shaped pommel is embellished with six pearls, with an uncut ruby serving as a centrepiece. The obverse and reverse surfaces are decorated with a small medallion-shaped design in enamel, representing the crucified Saviour and the Virgin Mary, the colouring of which is of exceptional beauty. The quadrangular blade is concave near the hilt, but at the point its shape bears a resemblance to that of the medieval thrusting-swords.

The origin of this weapon is ascribed to the time of Carl the Bold, Duke of Burgundy.

Case XI.

Coronation Mantle; was expressly made in the year 1830 for the Emperor Francis I, on the oc-

casion of the coronation of his son Ferdinand V, as junior king of Hungary. Francis I appeared at this ceremony attired in the full insignia as Emperor of Austria. The mantle is of red velvet, with a broad hem of white velvet ornamented with designs embroidered in gold, and displaying on the upper front the Imperial eagle with the Austrian Archducal escutcheon, which consists of a white cross-bar in a red field. A wide border, on which laurel and oakleaves are embroidered in gold, extends along the edge of the hem. The remaining parts of the mantle are embroidered in gold with Imperial eagles in the same style as those ornamenting the hem. For the purpose of securing the mantle, gold cords with fringed tassels are attached near the collar. According to documents still in existence, about 14 kilograms of gold were used for the embroidery. The mantle was originally provided with an ermine collar, which, however, has since been removed.

Jewels, the private property of the Imperial House.

Case XII.

1. The **Imperial Crown** of Austria (the property of the reigning House). It was made during the reign of the Emperor Rudolph II, as is attested by the following inscription engraved on the inside of the curved hoop: »RVD · ROM · JMP · HUNG · ET · BOH · REX · CONSTRVXIT · MDCII.« Those sovereigns

of the House of Austria, who were elected Emperors of the Holy Roman Empire of Germany, wore this crown as Kings of Hungary and Bohemia, and as Archdukes of Austria, it being the combined emblem of these dignities. They also wore it on their formal entry into Frankfort on the Main, previous to their coronation as Emperors of Germany. Upon Austria being declared an hereditary Empire, this crown became the highest symbol of sovereignty.

The crown is of pure gold richly ornamented with diamonds, pearls and rubies. The circlet is of gold embellished with large flat diamonds and pearls, a row of the latter, deeply set, likewise ornamenting each edge. Attached to the upper edge of the circlet are four large and four smaller ornaments in the form of fleur-de-lys. These are embellished with large rubies, diamonds and pearls, the points of each fleur-de-lys terminating in a large drop-shaped pearl.

The frame of the cap is formed by broad enamelled bands embellished on those edges nearest to the curved hoop, by rows of pearls. The curved hoop divides the upper portion of the crown into two equal halves. Each half consists of two triangular gold plates, on which designs representing the principal scenes of the coronation ceremony are executed in bas-relief. The hoop, ornamented in the same style as the circlet, is surmounted by a small cross, above which a sapphire of unequalled beauty is secured.

From an artistic point of view this crown together with the Imperial Orb (N^o 2), are unquestionably two of the most remarkable specimens of German goldsmith's art in the Renaissance style, now in



Austrian Imperial Crown.

existence. The costliness of the materials employed is likewise exceptional, and when it is mentioned that before completion no less than 700,000 Thalers were expended, which sum was at that time considered enormous, some idea can be formed of its incalculable value.

2. The Imperial Orb, is ornamented in every particular similarly to the crown, and is doubtless the work of the same craftsman.

3. The Sceptre, at first sight likewise appears to be the work of the goldsmith who made the Crown; but on closer inspection a sensible difference both in the style of workmanship and technical details is perceptible. Moreover, on the handle and concealed by a capsule there is a small leaf-shaped design in enamel, bearing the monogram of the Emperor Matthias and the date 1612. It is surmised that this indicates the year in which the Sceptre was constructed, more especially as the Emperor's coronation took place in that year, and in all probability it was expressly made for the occasion.

4. Collars, of the Order of the Golden Fleece, of the Royal Hungarian Order of St Stephen, of the Imperial Austrian Order of Leopold, and of the Imperial Austrian Order of the Iron Crown.

5. Order of the Golden Fleece in Brilliants, with seven large solitaires, two of which, however, have a yellow tinge. The total weight of the seven stones is 89 carats $\frac{3}{8}$ grains.

6. Order of the Golden Fleece in Brilliants, with three centre-stones, the ram's-skin or Fleece being likewise ornamented with brilliants.

7. Minor-Cross of the Order of S^t Stephen, attached to a faded ribbon of the order. This cross was worn daily by her Majesty the Empress Maria Theresa, for which reason the ribbon has been retained.

8. Grand-Cross of the Royal Hungarian Order of S^t Stephen; this was worn by Field-marshal Count Radetzky until his death, and in 1858 was repurchased from his heirs.

9. Minor-Cross of the Royal Hungarian Order of S^t Stephen. This Order formerly belonged to the Archduke Ferdinand, and on 14 April 1807 was made over to the Treasury by his executors.

10. Cross (somewhat larger than the preceding) **of the Royal Hungarian Order of S^t Stephen;** originally belonged to Francis I, Emperor of Germany and was deposited for preservation in the Treasury on 22 January 1766.

II. Star of the Military Order of Maria Theresa, profusely ornamented with brilliants, rubies and emeralds. Was once the property of Francis I, Emperor of Germany, and was deposited for safe-keeping in the Treasury on 22 January 1766. This decoration was also worn by the Emperor Joseph II, in his capacity as Grand-master of the Order, and he presented it to Field-marshal Baron von Laudon after the taking of Belgrade by that commander in 1789. On the death of Field-marshal Laudon it was repurchased from his widow, and in 1794 was conferred upon Field-marshal Prince Frederick Joshua of Coburg, by Francis II, Emperor of Germany. On the demise of the Prince it was repurchased from his heirs, and since then has been preserved in the Treasury.

12. Cross of the Military Order of Maria Theresa. This cross was placed in the custody of the Treasury by Francis II, Emperor of Germany, on 20 August 1792.

13. Cross of the Order of Military Merit in Brilliants.

14. Two Collars of the Order of the Golden Fleece of gold and enamel, and ornamented with flat diamonds and rubies. Work of the time of the Emperor Rudolph II.

15. Minor Order of the Golden Fleece in Brilliants, the ram's-skin (Fleece), being of gold. According to a custom originating in the reign of the Emperor Ferdinand III, this decoration is especially intended to be conferred on the new-born Archdukes.

16. Order of the Golden Fleece in Brilliants, with three hyacinths, one of which is to be seen in the ring, the other in the centre and the third in the flame-like ornament. This Order was originally made for H. I. H. the Archduke Rudolph, Cardinal-Archbishop of Olmütz, and was subsequently worn by H. I. H. the late Archduke Maximilian, who afterwards became Emperor of Mexico.

17. Order of the Golden Fleece. This decoration is composed of 150 solitaire-brilliants of exceptional size and beauty. In the centre it has a rose-coloured brilliant of the clearest water, weighing $26\frac{4}{32}$ carats.

18. Order of the Golden Fleece, with three large yellow sapphires (so-called Oriental topaz) encircled with brilliants. This order, together with the other private jewels belonging to the Emperor Francis I

•

of Germany, was deposited in the Treasury on 4 December 1765.

19. Order of the Golden Fleece with two large Chrysolites, and

20. Order of the Golden Fleece with three large garnets. Both this order and the one above-mentioned (N^o 19) were originally the property of Francis I, Emperor of Germany, and were deposited in the Treasury on 4 December 1765, together with the remainder of his private jewelry.

21. Combined-Star of the four principal Decorations viz: the military Order of Maria Theresa, the Royal Hungarian Order of St Stephen, the Imperial Austrian Order of Leopold, and the Order of the Iron Crown. The star is richly ornamented with brilliants, emeralds and rubies.

22. Imperial Austrian Order of Leopold. The cross of red enamel is ornamented with white and yellow brilliants. Above the cross itself is a small crown set in brilliants.

Case XIII.

23. The Diamond Crown of her Majesty the late Empress and Queen Elizabeth. The value of this magnificent crown is estimated to exceed the sum of three million Kronen. It was originally made for the Empress Maria Anna; but on the occasion of the coronation of her Majesty the Empress Elizabeth as Queen of Hungary in 1867, various alterations were effected in the shape of the crown itself and the setting of the stones. The splendid diamonds with which it is ornamented, and which are remarkable

for their size, brilliancy and careful polish, once formed part of the private jewels of the Empress Maria Theresa.

24. Aigrette mounted in emeralds (green), brilliants (white), and rubies (red), so as to form the Hungarian national colours. In the year 1766 this object was made over to the Treasury, and at the same time was stated to belong to the head-covering specially worn in connexion with the Hungarian Order of St Stephen.

25. Buttons of gold and enamel, each button being ornamented with five flat diamonds. Date from the time of the Emperor Rudolph II.

26. A Set, consisting of 95 brilliants forming 2 strings confined by small gold clasps. Further, 14 strings formed by no fewer than 700 brilliants, and finally 6 breloques each with a brilliant-drop and encircled with brilliants of smaller size. These stones originally pertained to the grand-cordon of the military order of Maria Theresa, worn by Francis I, Emperor of Germany, the cordon together with the knot belonging to it, being ornamented with 920 brilliants. By a decree dated 4 January 1783, the Emperor Joseph II caused the cordon to be done away with. The brilliants were accordingly removed and arranged on strings in such a manner as to always be at the disposal of the Imperial family if required for other purposes.

27. Breast-Knot, mounted in brilliants, emeralds and rubies so as to form the Hungarian national colours (red, white and green). In 1867 it was expressly re-set for the late Empress and Queen Elizabeth from the reserve supply of precious stones, owned by the Imperial family.

28 to 31. Set of Emerald ornaments, consisting of a **Diadem**, a **Corsage**, a **Necklace**, two **Bracelets**, two **Knots** and a **Watch with Chatelaine**. The majority of the stones ornamenting this Set were taken from a large corsage, at one time included among the private jewels of the Empress Maria Theresa, and which had been preserved in the Treasury since 14 October 1765. After having been worn by the Empress Marie Louise, consort of the Emperor Leopold II, and later by the second wife of the Emperor Francis I; the set was divided into 11 different objects, and on 5 December 1800 was again transferred to the Treasury for safe-keeping. In the year 1810 it was once more altered so as to form a garniture consisting of a Diadem, a Necklace and a Corsage. The present arrangement of the set dates partly from the years 1877 and 1886. The watch was also the property of the Empress Maria Theresa. Its irregular oval case is fashioned out of a single emerald, the gold mounting being studded with small brilliants. The watch-key, likewise ornamented with brilliants, is attached to the watch by means of a short Venetian gold-chain. The chatelaine, mounted in brilliants and emeralds, was made in the year 1879.

32. Small Sévigné of brilliants with a rose-coloured brilliant drop. The stones ornamenting it formed part of the private jewels of the Empress Maria Theresa.

33. Set of Pearl Ornaments, consisting of a single string of 114 large-sized pearls with a clasp formed by the so-called »Baden-solitaire«, weighing 30 carats, — a Necklace of three rows, numbering in all

121 pearls, the clasp being formed by a large brilliant solitaire weighing $14\frac{1}{32}$ carats, — two Bracelets composed of 240 middling-sized pearls and brilliant clasps, — a Sévigné ornamented with brilliants weighing 49 carats, and finally, six pearls weighing together 75 carats. The pearls from which this set has been put together comprise those made over to the Treasury by the Empress Maria Theresa, together with the celebrated »Tuscan Pearls«, ceded to the Treasury by decree of the Emperor Leopold II, dated 24 January 1792.

34. Knot of Brilliants, with a remarkably large-sized yellow sapphire in the centre. Further, a **Hat-buckle** with three yellow sapphires, and mounted in brilliants. The Knot, fastened to the ribbon of her muff, was worn by the Empress Maria Theresa when driving in her sledge on gala-days. The Hat-buckle was originally included among the objects comprising the so-called »Florentine treasure«. It was worn by the Emperor Francis I of Germany to secure his mantle at the coronation ceremony, and was afterwards used by the same monarch as a hat decoration.

35. Ring, with a small white diamond. Was usually worn by Francis I, Emperor of Germany.

36. Ring, with a brilliant of yellow hue.

37. Order of the Starry Cross, mounted in brilliants, and containing some particles of the Holy Cross. It is worn by the chief patroness of the Order.

38. Knot of brilliants with the Order of the Starry Cross. Was newly mounted in the year 1854, various damaged and broken objects among the Imperial private jewels being used for the purpose.

39. Brilliant - Diadem, with the so-called »Frankfort-Solitaire« as the centre-piece. This jewel weighs $44\frac{5}{8}$ carats and is of the purest water. It was purchased, together with a ring, at Frankfort on the Main in 1764, by Francis I, Emperor of Germany, the price being 28.000 Louis d'or. It first served to ornament a hat-buckle, but after the death of the Emperor his wife the Empress Maria Theresa, ordered all the private jewels of her late husband, and among them the »Frankfort-Solitaire«, to be deposited in the Treasury, according to the original list drawn up on the 4 December 1765.

40. Diamond Necklace (known as the »Rose-Collier«), consisting of 13 rose-shaped designs formed by large-sized brilliants encircled by smaller stones. Further, 11 pendants with exceptionally fine solitaires. Near the necklace a pair of Ear-rings with two large brilliant pendants, have been placed. The greater number of the gems used for this jewelry formed a portion of the bridal-set (called the Esclavage) which was presented to the Empress Maria Theresa as a marriage-gift, by her mother-in-law the Duchess Elizabeth Caroline of Lorraine. The latter had likewise received these magnificent stones from her mother-in-law, the widowed Queen Eleanor of Poland, the sister of the Emperor Leopold I, who afterwards married Charles V, Duke of Lorraine. The necklace, together with the ear-rings, were deposited in the Treasury by the Empress Maria Theresa on 14 December 1765. With regard to the ear-rings the Empress left special instructions written in her own hand on the specification of the various objects preserved in the Treasury. These

instructions are to the effect that »It is the intention of her Imperial Majesty the Empress that these earrings be retained as a family memento, and be regarded as such for all time«.

41. Brilliant-Corsage, with 380 brilliants, weighing $266\frac{31}{32}$ carats.

42. Pair of Bracelets, ornamented with 494 brilliants and two connecting links, weighing together $330\frac{1}{4}$ carats.

43. Knot, of emeralds, rubies and brilliants, to which the Royal Hungarian Cross of St Stephen likewise set in emeralds, rubies and brilliants, is attached. This decoration was worn on state occasions by the Empress Maria Theresa as Grand-Mistress of the Order.

44. Pearl-Necklace, composed of 86 pearls in two rows, and a clasp ornamented with a double row of brilliants, and three rosettes of the same stones. This necklace was bequeathed to the Treasury by the Empress Caroline Augusta.

45. The Florentine-Diamond (also known as the »Great Florentiner«). It is now set in the form of a hat-buckle, and is one of the largest diamonds in existence, being only exceeded in size by four others. It weighs $133\frac{1}{3}$ Vienna carats, but has a slight yellow tinge. It is cut so as to form eight surfaces, on each of which smaller facets have been cut, thus constituting a star with nine rays. At one time this gem belonged to Charles the Bold, Duke of Burgundy, who according to the universal custom of his day, was accompanied by all his treasure when campaigning, partly to have it constantly under his personal supervision, and partly

because of the magic properties then attributed to precious stones. The Duke lost the diamond at the battle of Granson on 2 March 1476, and it was found lying in the road by one of the Swiss confederate soldiers. Believing it to be an ordinary piece of glass, the soldier had already flung it under a wagon, but on second thoughts he again picked it up, and eventually sold it for a florin to the parish priest of Montaigny. It was subsequently purchased from the latter by the Bernese, for the sum of three francs. Some years afterwards it was bought for 5000 florins by Bartholomew May, a wealthy merchant of Berne. He disposed of it for 7000 florins to the Genoese, who in turn sold it to Duke Ludovico Moro Sforza of Milan for the sum of 11,000 Ducats. Through the intervention of the Fuggers it came into the possession of the Medici family, with whom it remained until the line became extinct. The wife of the last of the male Medicis (Duke John Gaston, who died on 9 July 1737), Anna Maria Francisca; who was a daughter of Julius Francis, the last Duke of Saxe-Lauenburg (died 19 September 1689), and widow of the Count Palatine Phillip Wilhelm of Neuburg (died 10 April 1693), used the Florentine-diamond as the centre ornament of a diadem, wearing which she is to be seen in the various portraits painted at Düsseldorf in Germany, where she spent the concluding years of her life. In 1736 when Francis Stephen of Lorraine received the Grand-Duchy of Tuscany, as compensation for his paternal Duchy of Lorraine and Baar, the diamond together with the remaining heirlooms and property of the Medici family passed into his possession, and ultimately through him, as husband of the Empress Maria

Theresa, into the Imperial Treasury in Vienna. At the coronation of Duke Francis Stephen as Emperor of Germany, which took place at Frankfort on the Main on 4 October 1745, the Florentine-diamond adorned the crown of the house of Austria.

46. Aigrette, to be worn on a Hungarian calpac. Set with flat diamonds and small brilliants of inferior cutting.

47. Diamond Hair-Pin, with a triangular solitaire, and two brilliant drops (briolettes). This pin was re-mounted in 1854, stones taken from broken objects among the Imperial private jewelry being used for the purpose. The triangular solitaire (cut in facets), once formed the centre-piece of a Toison owned by Francis I, Emperor of Germany, and was deposited for safe-keeping in the Treasury on 22 January 1766.

48. Necklace, consisting of 30 black pearls, with a centre-piece of brilliants.

49 to 52. Set of **Ruby Jewelry** forming a complete Parure, consisting of a **Tiara**, a **Girdle**, a **Necklace**, a pair of **Ear-rings**, a **Corsage** and a **Watch**. The greater number of the gems composing this set were originally included in the bridal jewels of Marie Antoinette, Queen of France. During the French Revolution they were deposited in a place of safety, and were subsequently purchased by Francis II, Emperor of Germany, from the Princess Maria Theresa the daughter of the unfortunate queen, on the occasion of her marriage with the Duke of Angoulême. On 26 October 1801, they were deposited in the Treasury with the other private jewels belonging to the Imperial family. The set was re-mounted in 1854, for the nup-

tials of their Majesties the reigning Emperor and Empress.

53. Fan, set with small brilliants, emeralds, rubies and sapphires. Was presented to the reigning Empress in 1881 by the Countess Wallis, née Countess Somogyi de Medyges, a member of the order of the Starry Cross. It was deposited in the Treasury for safe-keeping by her Majesty the reigning Empress.

The Imperial Baptismal Utensils.

Case XIV.

1 and 2. Baptismal Basin and Ewer, of chased gold profusely ornamented with enamelled devices. On the boss of the basin and the body of the ewer, is the coat-of-arms of the province of Carinthia. Both objects were presented by that province to the Archduchess Maria, daughter of Albert V, Duke of Bavaria, on the occasion of her marriage with Charles II, Archduke of Styria on 11 September 1571. German work.

3. Small Ewer of gold the body of which is ornamented with festoons of fruit executed in enamel, supported by the heads of four angels. Between the heads and the ornaments embellishing the foot and handle of the ewer, flat-rubies in cartouche settings have been placed. On the handle is a small escutcheon with the arms of Austria and Burgundy. This ewer, which was a present from the Archduke Ferdinand of Tyrol to the Archduchess Maria of Styria, is used at bap-

tismal ceremonies in preference to the heavy and somewhat cumbersome Carinthian ewer. On such occasions it is filled with water from the river Jordan. It is of German workmanship of the middle of the 16th century.

4 to 6. Christening Coverlets, two of which are of silver-moiré, richly ornamented with Roccoco-designs in gold and pearl embroidery. One of these coverlets is marked with the initials M. T. (Maria Theresa), and the date 1757. The third coverlet of lighter silver-moiré trimmed with gold lace, was made over to the custody of the Treasury at the command of the Empress on April 16, 1762.

7 and 8. Christening Robes, consisting of a frilled cambric shirt embroidered in gold, and a small gown with a hood, embroidered in a similar style to the coverlets.

9. Pillow of silver-moiré embroidered in the same manner as the coverlets 4 and 5.

It is said that the embroidery on the baptismal robes and coverlets was partly worked by the Empress Maria Theresa in person.

10. Bath of silver without ornament.

Case XV.

1. Collar of the Imperial Austrian Order of Leopold. Was worn by the Emperor Francis I as founder of the Order.

2. Insignia of the former French Order of the Holy Ghost, likewise worn by the late Emperor Francis I.

3. Gold Cross of Honour (for civilians), with Ribbon. Was founded by the Emperor Francis I in 1814 at the same time as the Military Cross of Honour, as a remembrance of the fortunate outcome of the war of 1813—1814. Only very few of these decorations were conferred, and were exclusively given to those personages, who although not actually participating in the war, had indirectly distinguished themselves in civil capacities by assisting and furthering the cause. Similar to the military Cross of Honour, the civil decoration bears the following inscription:

Obv.: EUROPÆ LIBERTATE ASSERTA MDCCCXIII
MDCCCXIV,

Rev.: GRATI PRINCEPS ET PATRIA FRANC. IMP. AUG.

4. Golden Rose; consecrated and presented to her Majesty the late Empress Caroline Augusta, by Pope Pius VII in the year 1819.

5. Breloques, consisting of two rings, and nineteen heart-shaped Medallions of gold, the latter containing the hair of deceased members of the Imperial family. The upper surface of one of the rings bears the engraved inscription FRANCESCO; the other plain gold ring has the date 1760, and the initials M. I. L. (Maria Isabella of Parma, first wife of the Emperor Joseph II), engraved on the inner surface.

6. Tooth set in a gold-ring. The tooth belonged to Countess Hadwige (Hedwig) of Namur, who died in the year 1070. She was the daughter of Count Albrecht I, and wife of Gerhard, Duke of Lorraine. Her coffin found at Châtenoy near Neufchâtel in Lorraine in 1817, was sent to the late Emperor Francis I.

7. Opal (of Hungarian origin), in the shape of a large drop, mounted in three enamelled clasps and can be used as a pendant.

8. Enamelled Double-headed Eagle, the shield on the breast of which is formed by a precious stone known as a hyacinth. The following inscription is engraved on the back. »In the year 1687, Leopold the first, Holy Roman Emperor, deposited in his Imperial treasure-chamber this priceless jewel termed the ‚Hyacinth la Bella‘, which weighs 416 carats and was purchased from the Humanay family of Hungary.«

9. Drop-shaped Amethyst (a hair ornament) with red veins, and mounted in a gold setting which forms a crown studded with emeralds. This gem was a present made by King Charles II of Spain, to the Emperor Leopold I of Austria.

10. Medallion, the centre consisting of an onyx on which a design has been cut, representing the Holy Virgin with the infant Jesus. The setting is of gold. Prior to being deposited in the Imperial Treasury, the cameo belonged to the late Archduchess Sophie, who left the following lines in her own hand-writing relative to it: »This cut stone, which was presented by his Holiness the Pope to Count Radetzky, Field-marshal in the army of my son the Emperor Francis Joseph, was handed to me by the Field-marshal himself at Schönbrunn on June 5, 1851.«

II. Rosary, Hair-pin and Ring. These objects were found in the Archducal burial vault at Sekkau in Styria, in the year 1829. They were discovered in the coffin of the Archduchess Gregoria Maximiliana (fifth daughter of the Archduke Charles II of Styria and his

wife Maria, a daughter of Albrecht V, Duke of Bavaria), who died in 1597, while betrothed to Philipp III, King of Spain.

12. Gold-ring, with the silhouette of Queen Marie Antoinette executed in pearls on the tablette. At the back, protected by glass, fair, partly grey, hair of the unfortunate Queen is preserved. This ring was originally one of the heirlooms of the de Tourzel family, and in 1867 was sent to his Majesty the reigning Emperor by Monsieur V. Bonarme of Sens.

13. Turkish Vassal-Crown, belonging to Stephen Bocskay. The frame of the crown is of wood, to which the cap covered with silver-gilt plates, and the circlet are secured. It is ornamented in Niello and is richly mounted with pearls and polished precious-stones, which impart to it a remarkably imposing appearance. The top is adorned with an emerald resting on a crown of pearls. The circlet has a cross affixed to it above the forehead. Judging from the general style of ornamentation and other technical details, there is every reason to believe that this crown is an interesting specimen of early Muscovite or Polish workmanship.

In the year 1605, the Sultan Achmed I, sent this crown together with a banner, a sceptre and a sword, to Stephen Bocskay, Prince of Transylvannia, by his Grand-Vizier Muhammed Pasha. In sending these objects it was the Sultan's intention that they should be used at the coronation of the Prince as King of Hungary under Turkish suzerainty. Prince Bocskay accepted the crown, but declared that he could only regard it as a gift and not as a symbol of dignity for himself. After having concluded peace with the Emperor Ru-

dolph II, in 1606, Prince Bocskay presented the crown to King Mathias, who had been entrusted by the Emperor to conduct the negotiations for peace.

Originally this crown belonged to King Wladislav II, of Hungary, and was deposited in the fortress at Ofen. During the hasty flight from Ofen, which followed the defeat of the Hungarians at the battle of Mohács (Aug. 29, 1526), it was left behind in the palace by Alexius Thurzó, the head custodian of the Royal Treasure, and thus fell into the hands of the Turks.

*Insignia of the Emperor Napoleon I
as King of Italy.*

Case XVI.

1. The **Coronation-Mantle** (with one sleeve), is of green velvet with borders of gold and silver embroidery on which the letter N encircled with trefoil-leaves, repeatedly appears. The collar and trimmings are of ermine.

2. The **Crown**, with eight hoops, surmounted by a cross, is of gold. The ornamentation consists of mother-of-pearl and coloured glass.

3. The **Sceptre**. The staff is of gilt bronze, topped with a pronged crown surmounted by the winged-lion of S^t Mark, and the initial letter N.

4. The **Hand of Justice** is of ivory and is secured to a staff of gilt bronze.

5. A **Marshal's Bâton** of gilt bronze; and finally

6. The Great Seal of the Kingdom of Italy, with the circular inscription: »Napoleon I. Imperator · de · francesi · e · R · d'Italia«.

In addition to the above Insignia, this case contains:

7. A small porcelain Inkstand provided with three holes in which to place the pens, which is said to have been used by the Emperor Napoleon during the eventful 100 days, which elapsed between his flight from the island of Elba and his final defeat at Waterloo.

8. A Drinking-Glass, with the initial N. surmounted by a crown.

Two **Silver Caskets**, on richly ornamented pedestals, are placed in the corners of this room. They were presented to their Imperial and Royal Majesties on 10 June 1867, by a deputation composed of members of the Hungarian Diet. According to an ancient custom each casket contained the coronation gift consisting of 50,000 gold Ducats, both of which amounts their Majesties ordered to be distributed among necessitous Honveds (Hungarian national militia).

Standing alone in front of the window in the adjoining room:

9. Cradle (Le berceau du Roi de Rome), a memento of the son of the Emperor Napoleon I and

his consort Marie Louise; who was born in Paris on the 11 March 1811, and who died as the Duke of Reichstadt in the Imperial Austrian summer-chateau of Schönbrunn near Vienna, on 22 July 1832. This Cradle was presented to the infant son of Napoleon I, by the city of Paris. It is entirely of silver-gilt, and about 1000 Mark = 280 Kilograms of silver are said to have been used in its construction. The head is surmounted by the figure of Victory kneeling on a ball — the interior of which contains the engraved dedication: »Offert par la ville de Paris l'an 1811« — and holding a laurel-wreath, from which a curtain divided into two parts is suspended. The bed itself, shaped like a basket, is formed by small mother-of-pearl columns, and is ornamented with gilt bees at frequent intervals. Both sides, in addition, are ornamented with small designs executed in relief, the one referring to the birth of the duke, the other representing subjects taken from the history of Romulus. The head of the basket bears the coat of arms of the empire. On the edge of the Cradle in proximity to the foot an eagle of massive silver is secured. The part forming the bed rests at the head and foot on two crossed cornucopiae, before which small statuettes symbolical of »WISDOM« and »STRENGTH«, are placed. The names of the designers, »Odiot and Thomire« are engraved on the frame of the Cradle.

Case XVII.

Contains Herald's Costumes, similar to those preserved in Case IV, together with the Herald's-Staves pertaining to them.

The Casket of delicate workmanship (XVIII), serves as a receptacle for the **Keys of the Coffins of the deceased members of the Imperial and Royal House**, whose remains are laid to rest in the vaults of the Capuchin Church in Vienna, or elsewhere. In the centre-section of the Casket, which resembles a tabernacle in shape, a crucifix has been placed, the figure of the Saviour being beautifully carved in ivory. This crucifix was bequeathed to the Treasury by Herr Frederick von Hoppe, Counsellor to the State Chancellerie, on his death in 1821. Under the direction of the High-Chamberlain the late Count Trauttmansdorff-Weinsberg, the Casket itself was constructed in 1895 by Herr Alexander Albert, Court-furniture-maker of Vienna, especially for the purpose to which it is now devoted.







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U2765 J. Gordon